

MUSICAL AMERICA



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HAMMERSTEIN AFTER WASSILLI SAFONOFF

WANTS HIM TO CONDUCT RUSSIAN
OPERAS AT MANHATTAN
OPERA HOUSE.

Tschaikowsky's "Eugen Onegin" and "Pique-Dame" and Rubinstein's "Demon" and "Nero" to Be Heard.

News received from Oscar Hammerstein enables MUSICAL AMERICA to announce exclusively that Wassilli Safonoff will probably be one of the conductors at the new Manhattan Opera House next season. He is expected to conduct on the evenings when Russian operas are to be produced. Mr. Safonoff, who is the highest priced conductor who has ever been engaged for orchestral purposes in this country, and who is a great popular favorite in New York City, will undoubtedly create much interest in the operas of two Russian composers, which will probably be produced here. The operas, which are of considerable artistic importance, will be sung in French, and, so far as the great mass of music lovers is concerned, they will be absolute novelties.

Some four years ago, a Russian company produced Rubinstein's "Demon," a three-act fantastic opera, at the Grand Street Theatre, in New York City, but this performance was attended only by residents of the East Side who understood the language. In addition to the "Demon," which was first produced in St. Petersburg with great success in 1875, there is a probability that the same composer's "Nero," first heard in Hamburg, Germany, in 1879, will also be sung here.

The other two Russian operas are by Tschaikowsky—the first one, "Eugen Onegin," produced in St. Petersburg in 1879, and "Pique-Dame," written in 1890. All these operas are of a truly Russian school, with all the tonal coloring of the composers of that nation.

"Eugen Onegin," the libretto of which is based upon a story by Pushkin, deals with human emotions on an every-day scale. So far as the music is concerned, Tschaikowsky has not reached a deep note of passion, although he employs every recognized mannerism for the portrayal of operatic emotion. Nevertheless, he has the power of expressing feeling with simplicity and sincerity.

Of the other three operas, the "Demon," which is Rubinstein's best operatic production, is rated very high in Europe, and is produced frequently, especially in Dresden.

OHIO MUSIC TEACHERS PLANNING CONVENTION

Executive Committee of Association
Changes Place of Meeting from
Columbus to Cincinnati.

CINCINNATI, March 19.—At a meeting of Executive Committee of the Ohio Music Teachers' Association, it was decided to change the place of meeting from Columbus to Cincinnati, on June 27, 28 and 29.

The committee in charge consists of Miss Bertha Baur, Carl Grimm and W. S. Sterling. Philip Werthner, of Cincinnati, is president of the association.

A mass meeting of all Cincinnati musicians will be called soon to consider ways and means of entertaining the guests during the convention.

The Programme Committee, of which Dr. N. J. Elsenheimer is chairman, will arrange for a series of concerts, banquets, excursions and round-table discussions.



LEANDRO CAMPANARI,

Who Is to Conduct Italian Opera at Hammerstein's Manhattan Opera House Next Autumn.
(See Page 4.)

LOEFFLER'S SUITE FAILS IN BERLIN

"The Death of Tintagiles" Meets with
an Almost Hostile Reception.

BERLIN, March 20.—The programme of the ninth Philharmonic Concert, which Herr Nikisch opened with Mendelssohn's "Midsummer Night's Dream" Overture and ended with the Brahms E minor Symphony, included as a novelty a "dramatic-symphonic poem" for full orchestra and viola d'amour, based on Maeterlinck's tragedy, "The Death of Tintagiles," by Charles M. Loeffler. It met with an almost hostile reception. The local critics declare that for poverty of musical ideas and harsh orchestration it is no worse than many other works that have aroused the same audience to enthusiasm.

The soloist was Madame Schumann-Heink, who gave the recitative and prayer of Penelope from Bruch's "Odysseus," Schubert's "Die Allmacht," orchestrated by Louis N. Laar, and Liszt's "Three Gipsies." Her rendering of the aria and "Die Allmacht" seemed somewhat Americanized—cool and businesslike. It was not till she reached the Liszt number that she gave full scope to her warm temperament.

MAY ENGAGE SHALYAPIN.

Director Conried Will Try to Secure
Russian Basso's Services.

It is understood that Heinrich Conried, director of the Metropolitan Opera in New York, will make an effort, during his anticipated European trip, to secure the services of M. Shalyapin, the basso of the Imperial Opera, Moscow.

Shalyapin is considered the leading basso of Russia. His career has been an interesting one, and he is the most intimate friend of Maxim Gorky, the author.

Piano Playing Prevents Panic.

HARTFORD, CONN., March 20.—Florence L. Readett, daughter of Fire Commissioner Daniel Readett, and the organist at the North Methodist Church, prevented a panic there Saturday night when fire broke out in the building. Miss Readett played the piano and succeeded in diverting the congregation's attention until the flames had been extinguished.

Bonci to Get \$60,000.

ROME, March 20.—Alessandro Bonci, the tenor, has signed a contract with Oscar Hammerstein, of New York, whereby he is to receive \$1,200 a night for fifty performances at Hammerstein's new opera house.

STRAUSS TO VISIT THE UNITED STATES

TO CONDUCT PERFORMANCE OF
"SALOME" AT THE METRO-
POLITAN OPERA HOUSE.

Will Also Direct Orchestral Concerts in New York, Boston, Pittsburg, Cincinnati and Chicago, under Henry Wolfsohn's Management.

Henry Wolfsohn, the well-known manager, announces that he has, to all intents and purposes, arranged for the production of "Salome" at the Metropolitan Opera House, with Richard Strauss, its composer, in the conductor's chair. In addition, Mr. Strauss will conduct the New York Symphony Orchestra, the Boston Symphony Orchestra, the Thomas Orchestra, of Chicago, the Pittsburg Orchestra, and the Cincinnati Orchestra, at one concert each.

This unexpected move on the part of Mr. Wolfsohn will necessitate a decided change in the plans of Oscar Hammerstein, who was seriously considering "Salome" as the opening attraction for his new Manhattan Opera House. According to the present plans, the opera will be produced at the Metropolitan early in the season, with Mme. Berta Morena in the title role—unless Mr. Conried should substitute another singer.

The concert engagements arranged for Mr. Strauss are necessitated by the fact that it would not pay him to come here for a few performances of his opera, hence he will be seen in the five cities mentioned.

There is just one possibility which may prevent the composer's contemplated tour to this country. He is the musical head of the Imperial Opera House, at Berlin, and, unless he desires to break his contract, he cannot come to this country without the sanction of Emperor William of Germany. Whether he will be able to obtain this, is a matter for the future to decide.

It is known that the Emperor will not permit "Salome" to be produced in Berlin because of its unpleasant theme. He has a very high opinion of Mr. Strauss as a conductor, but has publicly declared that he cannot compose music.

ONCE NOTED SINGER ILL AND DESTITUTE

Mrs. Ella Fuller Dixon Organized an
English Opera Company in 1877—
A Remarkable Career.

Mrs. Ella Fuller Dixon, once a noted singer, is ill and destitute at her home in Montvale, N. J.

Mrs. Dixon, under the name of Ida Livingstone, made her debut in 1873 as an actress in the Academy of Music, New York, in "Meg's Diversion." Her greatest distinction outside of her literary work, however, was as a vocalist. Thirty-five years ago the range of her voice was four octaves. Concealed behind a curtain, she could deceive an audience of critics when she sang "Larboard Watch" into the belief that the song came from the throat of a robust male bass. Before she was thirty Mrs. Dixon had traveled five times around the world.

In 1877 she organized an English opera troupe and took the company to the West Indies. A dishonest manager robbed her of every dollar in Kingston, Jamaica. She went from door to door selling her own musical compositions and giving music lessons, and was prospering, when she sustained a triple fracture of the collar bone. Since then she has written for magazines.

LHEVINNE REPEATS HIS FORMER SUCCESS

RUSSIAN PIANIST'S SECOND RECITAL ENTHUSES CARNEGIE HALL AUDIENCE.

Forced to Play Five Encores While Auditors Crowd Around Stage to Watch His Technique.

As at his first recital, Josef Lhevinne scored a sensational success at his second recital in Carnegie Hall, New York City, on March 19. Despite the inclement weather nearly 3,000 persons were present, and when the Russian pianist had played his last regular number they applauded and cheered until he was forced to give five encores, while the audience massed around the stage to watch his nimble fingers.

Lhevinne played beautifully, with velvet touch, wonderful technique and remarkable use of the pedals, and with expression, intelligence and soul. Unfortunately, he opened his programme with Beethoven's Sonata, op. 106—undoubtedly a scholarly composition, but one not suited to the average audience. It lacks continuity of tonal thought, and even so good a player as Lhevinne could not make it interesting.

The second number was the "Melodie" in D minor by Gluck-Sgambati—a melancholy little fragment in which the pianist's exquisite touch was heard at its best. He followed this with the beautiful "Gavotte," by Gluck-Brahms, and then created a furore by Schumann-Taussig's "Contrabandista," in which his remarkable technique drew forth so much applause that he had to repeat the number in its entirety.

Chopin's "Ballade" in F minor was played with so much expression and tender sentiment that it, too, earned plentiful plaudits. Rubinstein's "Etude" in C sharp minor, op. 23, came next, and then Scriabine's "Prelude" for the left hand only, which he has played at previous concerts.

Then Lhevinne played an "Etude" in octaves by Schulz-Eveler, in which he gave an exhibition of such stupendous technique that the audience became wildly enthusiastic. His last number was Moszkowski's exquisite "Caprice Espanol," which he played superbly.

In response to the persistent applause and cheering, Lhevinne played five encores, the principal one being the "Nocturne" by Scriabine, for the left hand only.

Miss Yaw in Philadelphia.

PHILADELPHIA, March 20.—An interesting vocal recital was given in the Lyric Theatre this afternoon by Ellen Beach Yaw, assisted by Frederick Hahn, violinist, and Stanley Addicks, accompanist. It was evident that while Miss Yaw still possesses the extraordinary compass of voice she has gained considerably in artistic temperament. Her repertoire included the mad scene from "Lucia di Lammermoor," the "Air des Clochettes" from "Lakme" and Verdi's beautiful "Caro Nome." Mr. Hahn did some good work in his various selections from Chopin, Sarasate, etc., and his rendering of Dvorak's "Humoresque" was so good that it was vociferously redemanded.

Albert von Doenhoff's Recital.

The programme for Albert von Doenhoff's piano recital at Mendelssohn Hall, New York City, on Wednesday, April 4, is as follows: "Schumann's 'Etudes Symphoniques,'" Chopin's "Ballade" in A flat major, "Etudes," op. 25, Nos. 1, 2 and 7; "Polonaise," op. 53, and "Berceuse," Rubinstein's "Staccato Etude" and Barcarolle in G major, and the Strauss-Taussig transcription, "Man Lebt Nur Einmal."

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TO SING IN ELGAR'S "THE APOSTLES"

Lillian French Read to Be Soprano Soloist at Next Chicago Apollo Club Concert.

CHICAGO, March 20.—Mrs. Lillian French Read has been selected by the Apollo Club to sing the soprano part in Sir Edward Elgar's "The Apostles" in April.

Mrs. Read commenced her musical studies at the age of seventeen at the Oberlin Conservatory, and later studied with some of



MRS. LILLIAN FRENCH READ.
Who Will Sing with the Apollo Club.

the best teachers in Chicago, and enjoyed one season of coaching with Georg Henschel, in London. Mrs. Read's voice is a dramatic soprano of beautiful quality and with an unusually good low register.

For three years she has successfully filled the exacting position of soprano soloist at Sinai Temple, which is one of the most desirable church positions in this city. She made her Chicago debut some years ago with the Apollo Club in "The Messiah." She has been engaged for the second season at the Ann Arbor May Festival, where she will sing Dvorak's "Stabat Mater."

GENUINE INDIAN MUSIC.

Characteristic Song is Composed for Carlisle School Students.

CARLISLE, PA., March 18.—The well-known specialist on Indian music, Harold P. Loring, who represents the United States Government as supervisor of native Indian music, sent to Maj. W. A. Mercer, superintendent of the Carlisle School, during the past week, a song he had especially composed for the Carlisle School, drawn from the folksongs of the warlike Sioux Indians, with words written in the Sioux language and bearing the title of "Cante ma Sita," and translated into "My Heart is Sad."

Superintendent Mercer immediately directed Claude N. Stauffer, the head of the Carlisle School's musical staff, and director of the famous Indian Concert Band of sixty pieces, to arrange Mr. Loring's composition for the band and teach it to the redskinned students.

"The Valkyrie" Delights St. Paul.

ST. PAUL, March 19.—Savage's English Grand Opera Company produced "The Valkyrie," Thursday night in a manner that delighted a large audience. Gertrude Rennyson was the Sieglinde; Mr. MacLennan was the Siegmund and Miss Claude Ilbright, the Brunhilda.

Paul Dufault's Song Recital.

Paul Dufault, the well-known tenor, will give a song recital at Knabe Hall, New York City, on Thursday, April 5, with Lillian Apel at the piano. His programme will include a groupe of French arias and French and English songs by Chaminade, Lavallo, Holmes, Arthur Foote, d'Hardelot, Cowen and others.

St. Paul Schubert Club Concert.

ST. PAUL, March 19.—The Schubert Club gave a concert here Wednesday night, presenting as soloists Mrs. Maud Ulmer Jones, soprano, of Minneapolis; Louise Taylor, violiniste, and Mrs. Robert Olds, pianiste.

TEACHER OF
BESSIE ABBOTT (Paris Opera)
SOPHIE TRAUBMANN (Metropolitan Opera Co.)
HARRIET BEHNNE (Berlin Opera Co.)
KATHRIN HILKE (The Cathedral, N. Y.)

"ARMINIUS" SUNG BY NEW HAVEN CHORUS

Gertrude May Stein Bailey, Edward Johnson, and Giuseppe Campanari Soloists with Oratorio Society.

NEW HAVEN, March 20.—The New Haven Oratorio Society gave its second concert of the season under the direction of Dr. Horatio Parker, at Woolsey Hall, Thursday evening, Bruch's "Arminius" being sung with the assistance of the New Haven Symphony Orchestra, and these soloists: Gertrude May Stein Bailey, Edward Johnson, Giuseppe Campanari and Harry B. Jepson, organist. The inclement weather had little effect upon the size of the audience, which was large.

The soloists were adequate, and contributed to a finished ensemble. Mrs. Bailey was in excellent voice, and she displayed a fine style, dramatic vigor and sang with authority, absolute ease and surety. Mr. Campanari's vocal gifts are well known and he brings to his task dramatic force, dignity, vocal opulence and intelligence. Mr. Johnson's performance was characterized by effective phrasing, and notably intelligent interpretation. His presentation of "Oh Days of Grief" was a feature of the concert. The chorus sang acceptably throughout the performance.

MARIE HALL FINDS FAULT WITH US

Violiniste Raps America and Americans in London Interview.

LONDON, March 21.—Interviewed concerning her American experiences, Marie Hall, the violiniste, asserts that, to live in America, you must be an American or be buoyed up by the sustaining glorious hope of becoming one. Otherwise you are cut off in the bloom of premature old age.

She doubts whether there are any Americans, except at Boston, or in the neighborhood of New York. She fancies that nobody is quite a real American yet. The women run the country and the men go about shabby, working from morning to night, for the women's sake. America, with the exception of Boston and Chicago, is not so musical as England, but the people are most generous-hearted.

SZUMOWSKA IN CHICAGO.

Boston Pianiste Gives a Satisfactory Recital in the Illinois Theatre.

CHICAGO, March 19.—Mme. Antoinette Szumowska gave a piano recital at the Illinois Theatre yesterday before an audience of moderate size. She impressed as a pianiste to whom the delicate, the graceful, and the poetic are more sympathetic and better suited than are the brilliant, the impassioned, or the dramatic. Her tone is of distinct beauty—possessing the singing quality in marked degree.

Among her offerings were the Mozart A major Sonata and a Chopin group, consisting of the C sharp minor Nocturne, the Preludes Nos. 21 and 19, the Mazurkas, op. 17, No. 1, and op. 33, No. 2, the F major Study from op. 25, and the G minor Ballade.

Irish Musicales in Brooklyn.

A musical programme suggestive of St. Patrick's day was presented under the auspices of the Allied Arts Association in the home of Mr. and Mrs. L. B. Prahar, New York avenue, Brooklyn, March 17. The soloists were William A. Enderlin, the pianist; Marie Martin, contralto; Julia Paul Blitz, cellist; Florence E. Moffett, soprano; Edwin Johnson, tenor, and Irwin Eveleth Hassell, pianist.

Operas Copyrighted.

WASHINGTON, March 21.—Among the operatic works copyrighted here last week are Puccini's "Manon Lescaut"; "Evangeline," based upon Longfellow's poem, music by Charles Raymond Weills and a lyric version of Tolstoi's "Resurrection," with music by Frank Alfano.

Mrs. Pounder—"To tune my piano? I didn't—"
Tuner—"I know it, madam. The people downstairs sent me up."

TUESDAY MORNING CLUB'S MUSICALS

Victor Harris's Organization Gives Interesting Function in Astor Gallery.

In the Astor Gallery of the Waldorf-Astoria, March 20, an interesting concert was given by the Tuesday Morning Singing Club, an organization of women in society that has been meeting during the winter months for the last six years under the direction of Victor Harris.

The club, numbering about fifty voices, is well balanced in point of tone and gave yesterday a programme which represented the results of their winter's work. Mr. Harris conducted, and Mrs. Frank Sincers was at the piano. There were two part songs by Manney, Lassen, West and Horatio Parker, and four part songs by Victor Harris and James H. Rogers.

The most important number of the programme was Reinhold Herman's cantata, "The Song of the Virgins," a four-part chorus with piano and solos, which were sung by Mrs. John E. Elliot, Mrs. Henry V. Quinby, Edith Cavanagh and Mrs. Durant Cheever. Julian Walker, barytone, and E. ans Kronold, cello, also contributed.

DAVIES'S CHICAGO RECITAL.

Eminent Welsh Tenor Entertains Large Audience with Song Programme.

CHICAGO, March 19.—Ben Davies, the eminent Welsh tenor, gave a song recital in Music Hall yesterday before a large audience. His performance disclosed the same artistic taste, the same authority and the same vocal methods that have distinguished his concert work for many seasons. He is especially successful in the interpretation of songs that bring forth the lower and middle registers of his voice.

Mr. Davies's programme included Purcell's "Attempt from Love's Sickness to Fly," "Drink to Me Only with Thine Eyes," Clutsum's "Myrra," "The Thorn," White's "To Mary" and "Sally in Our Alley."

The Aeolian Recitals.

At the Aeolian Recital at Aeolian Hall, New York City, on March 21, Albert Quesnel, tenor, was the soloist, with Ernest Hunter at the organ and pianola. The programme contained an aria from Ponicchielli's "Gioconda" and numbers by Gounod, Liszt, Moszkowski, Hahn and others.

Voice Criticised—Sues for \$5,000.

PHILADELPHIA, March 20.—Lillian Glaes, the leading soprano of the Salem Reformed Church choir, of Allentown, has brought suit for \$5,000 damages against Cora Engler, another member of the choir, alleging that the latter had made remarks that reflected seriously upon the volume, range and sweet tone of her voice.

Ruth Skinner's Engagement.

Ruth Skinner, soprano and pupil of Mme. Ogden-Crane, has been engaged as soloist for St. James Methodist Church, Brooklyn. There were over one hundred applicants for the position.

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SAVAGE RETURNS FROM HIS EUROPEAN TRIP

AMERICAN IMPRESSARIO TO PRODUCE LOCAL SUCCESSES IN PARIS.

Attends Performance of "Mme. Butterfly," and Obtains Rights to New German Musical Play.

Henry W. Savage arrived on the Kaiser Wilhelm II, March 21, after an extended trip abroad. Mr. Savage was in buoyant mood when approached, and is in the prime of health, bronzed from the sea trip and extensive touring trip from along the Riviera.

"I have had an uneventful return trip, and although the voyage was a succession of storms the last few days, nothing of interest occurred on the trip homeward.

"My itinerary, this time," said Mr. Savage, "included London, Paris, Berlin, Rome and Naples. The Italian portion of my itinerary was laid out to hear Puccini's opera, 'Madame Butterfly.' I have also secured for the American production the reigning German musical success, 'Die Lustige Witwe' (The Joyous Widow), book by Viktor Leon and Leo Stein and music by Franz Lehar, now creating a furore in Vienna, Hamburg and other German cities, which is one of the few genuine tuneful and laughable foreign novelties of recent years. I also have an option on two musical pieces by French composers, and have secured new artists for my English Grand Opera Company. I have also arranged for an early production in Paris of a series of recent musical successes produced under my management, and 'Woodland' will usher in the musical season arranged for there.

"Rehearsals of the light opera, 'The Student King,' by Frederick Rankin, Stanislaus Strange and Reginald DeKoven will begin immediately."

MR. BEIGEL GIVES SECOND CONCERT

Susan Metcalfe, Frances Ives, Nevada Vanderveer and William Raymond the Soloists.

Victor Beigel's second recital for singers took place in Mendelssohn Hall, New York, March 21, before a large audience that was distinctly friendly in its reception of the various offerings. The soloists were Susan Metcalfe, Frances Ives, Miss Nevada Vanderveer and William Raymond.

Miss Metcalfe is well known to New York concert-goers, and her contributions to the programme were entirely satisfactory. The other soloists gave evidence of more or less nervousness, but all appeared to better advantage than they did at Mr. Beigel's last concert.

The programme was devoted to modern songs, with the exception of two unfamiliar ones of Schubert's sung by Miss Ives, "Du liebst mich nicht" and "Das Lied im Grunen." Miss Ives's voice has quality and richness and she sings with intelligence. Miss Vanderveer is also well equipped by nature, and she appreciated the meaning of the beautiful contralto songs of Brahms she sang, with viola obligato by Olive Mead. Mr. Raymond's voice is not rich nor powerful, but his singing is governed by taste and a real musical feeling. Mr. Beigel played the accompaniments.

Mme. Kubelik Arrives.

Without the famous twins, and also without the latest addition to the Kubelik family, Mme. Marianne Kubelik, wife of the violinist, arrived in New York, March 21, on the Kaiser Wilhelm II, and left during the afternoon on her way to Los Angeles, to join her husband.

Mme. Kubelik made a pretty little picture on the dock. She has big brown eyes and very light hair.

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FRITZ STEINBACH ARRIVES TO LEAD PHILHARMONIC

MUCH SURPRISED THAT HE HAS BEEN MENTIONED AS WILHELM GERICKE'S SUCCESSOR

Fritz Steinbach, of Cologne, who has been mentioned as a successor to Wilhelm Gericke, of the Boston Symphony Orchestra, arrived in New York City on March 19, and at once began rehearsals for the two concerts of the New York Philharmonic Society Orchestra he is to conduct.

Mr. Steinbach is of medium height, inclined to be stout, with a full, ruddy face and kindly brown eyes. He wears a luxuriant black mustache, and his dark hair is short. His movements and his manner of speaking denote reserve energy, but he is distinctly not of a nervous order.

"It is absolutely the first intimation I have had of such a proposition. I had not even learned that Herr Gericke had thought of resigning," he said, when told of the rumor concerning him. "It is with keen interest that I approach New York and my engagement there, and I am sorry that I have not the opportunity to conduct some other orchestras in this country. A week ago Tuesday I conducted the last concert of the Cologne Symphony and the following night my wife and I left for Liverpool, sailing a day later. On the 27th I must sail for home to conduct another concert on April 8. The voyage across was far from pleasant, but I have come out of it in excellent health."

The professor spoke very little of music, but in discussing his late friend and helper, the composer Brahms, he said:

"I first met him at Meiningen, where I was at work, and we became fast friends. He was quiet and wrapped up in his music, but he had the great sympathetic heart that shows in his works. When we were first together, in 1872 and 1873, Brahms helped me very much by his kindly criticism and advice, and it was through him that I went to Vienna. Then our friendship became stronger than ever, and together we used to go regularly to Meiningen and we always spent the Summers together."

Steinbach's voice was low and full of feeling as he told of his friendship with the composer whom he loved and his eyes had the far-away look of reminiscence. "I have as one of my treasures the last letter



FRITZ STEINBACH.

German Conductor Who Is To Direct the New York Philharmonic Orchestra in Two Concerts.

Brahms wrote to me and one of the last he ever wrote. It was a particularly fine letter and filled with our friendship. It has been my lifework to study the works of my old friend. I love to do it, and it is my greatest pleasure if I can bring the lovers of music anywhere to love him, too."

In his private life Steinbach is a very plain man, whole-souled and lovable. He has no eccentricities, as most musicians of talent are generally supposed to have. He is strongly opposed to any ostentation or pretense and he is as natural at all times as a child. In his dress and manner he has nothing that plays for effect, and in his conducting he is very undemonstrative.

His greatest hobby is his passion for collecting old instruments, and he is conceded to have the finest private collection of these in the world. He is also a great lover of pictures, and in his collection at home he has many very valuable paintings.

THIRD SYMPHONY CONCERT.

University of California Orchestra Plays in Greek Theatre.

BERKELEY, CAL., March 21.—It was bitter cold, but there was a clear sky overhead when Dr. J. Frederick Wolle, conductor of the University of California Symphony Orchestra, took his position before the musicians and an audience of 3,500 persons in the open-air Greek Theatre, Thursday afternoon. It was the third concert of the series, and the performance was notably effective throughout. Considerable comment, favorable and adverse, has been occasioned by the fact that Dr. Wolle conducts without a baton, but all agree that his reading of the programme at the last concert was that of one who thoroughly understands his work.

Among the offerings were Schubert's Symphony in C, in the performance of which exceptionally fine work was done in the last movement. Other numbers were the "Lohengrin" Overture, the overture to "Der Freischutz" and three numbers from "Faust."

Swindled Hundreds with Bogus Tickets.

About 900 persons who had paid one dollar each for tickets to a concert that was announced to take place in the Metropolitan Opera House, in New York, March 21, under the alleged auspices of the Allied Masonic bodies of New York State, gathered before that building only to find that they had been swindled by some unidentified individual.

Georg Henschel to Sail.

Georg Henschel, the noted composer, conductor and teacher, who has been a member of the faculty of the Endowed Institute of Musical Art, New York City, this year, will sail, March 31, for his home in Scotland. He will be at the school again next year, commencing his duties in October, when the school reopens.

RUDOLPH GANZ IN MENDELSSOHN HALL

Swiss Pianist Delights Hearers by Some Charming Interpretations.

Mendelssohn Hall was well filled on Wednesday afternoon, March 21, to hear the recital by Rudolph Ganz, the Swiss pianist. Mr. Ganz is one of the most satisfactory players who have been heard here in recent years. He is an earnest student, has much temperamental warmth and abandon, and possesses a thoroughly adequate technique.

Beethoven's "Sonata Apassionata," with which he opened the programme, received an eminently sane and musicianly reading. Without indulging in rhythmic vagaries, he infused a vitality into this much-played-at sonata that was refreshing. The "Andante" was particularly well balanced. In Brahms's interminable "Variations and Fugue on a Theme by Handel," not a popular number with any audience, he employed such a wide range of tonal effects as to invest it with an interest that was sustained till the end. If any reservation be made, it should be in regard to his occasionally injudicious use of the pedal.

Alkan's descriptive study, "After the Battle," was followed by Ravel's "Frolics of Waters," the same composer's weird "Pavane on the Death of a Girl," an energetic "Prelude" by Debussy, and Grieg's "Ballade" in G minor. The final group by Liszt included the "Dante Sonata."

Miss Farrar Leaves Berlin.

PARIS, March 20.—Geraldine Farrar has severed her connection with the Berlin Opera House and has signed for a three years' engagement in Paris, where she will shortly appear in Capoul's "The Clown."

CONNECTICUT GERMAN SINGERS' BIG FESTIVAL

THIRTEENTH SAENGERFEST WILL TAKE PLACE IN WATERBURY, JUNE 18 AND 19.

Societies from Various Parts of the State Will Participate in Chorus Contests for Prizes—Attractive Programme Is Announced.

WATERBURY, CONN., March 21.—The thirteenth annual Saengerfest of the Connecticut Saengerbund will take place in this city under the auspices of the Concordia Singing Society, June 18 and 19. Hans Saro will be the conductor. The occasion will mark, at the same time, the twenty-fifth anniversary of the organization and the fortieth anniversary of the local Concordia society.

The programme will be as follows:
June 18.—2 o'clock in the afternoon, fourth-class prize singing; contesting societies: Arion, South Norwalk, director, Weber; Stamford Turner-Liedertafel, director, Menz; Germania Society of Torrington, director, Kittel; Rockville Liedertafel, director, Stein. Prize song, "Des Wiegeliendes Zauber," by Ulrich.

Third class, consisting of choruses of seventeen to twenty-four voices: Thomaston Liederkranz, director, Saro; Germania Society, Union City, director, Saro; Lyra Society, Meriden, director, Peters; Teutonia Society, New Haven, director, Trisch. Prize song, "Heimathssehnen," by Thelen.

Second class, consisting of choruses of twenty-five to thirty-two singers: New Britain Quartette Club, director, Saro; Germania Society, Bridgeport, director, Saro; Concordia, Seymour, director, Peters. Prize song, "Lieb Godesberg am Rhein," by Meuver.

First class, consisting of choruses of more than thirty-three voices: Hartford Saengerbund, director, Weidlich; Hartford Maennerchor, director, Saro; New Haven Hermannsoehne, director, Peters; Arion, Bridgeport, director, Weber. Prize song, "Rheinische Brautfahrt," by Ullrich.

In the evening there will be a concert of chorus and orchestral numbers, the Governor's Foot Guard Orchestra of forty pieces having been engaged. The concert and prize singing will take place in the Whittemore Temple of Music, now in the course of construction. The second day of the festival will be marked by a parade and the distribution of prizes at Lakewood Park.

MME. ASHFORTH'S PUPILS IN RECITAL

Mrs. Flagler, Mme. Traubmann and Others Heard to Advantage.

Madame Ashforth de Gebele, who has had unusual success in preparing pupils for the operatic and concert stage at home and abroad, gave a very enjoyable musicale at her home, No. 135 East Eighteenth street, New York, on March 21. One of the most pleasing features of the programme was a group of French songs sung by Mrs. John H. Flagler, the possessor of a rich contralto voice, with much style and expression. Madame Sophie Traubmann, of Metropolitan Opera fame, rendered the "Aria" from "Carmen" in a finished and artistic manner, and Miss Lucy Gates in the "Ah fors e liu" from "Traviata" and a "Valse" by Arditi, displayed a light soprano voice of much flexibility and neatness of execution. Others who contributed were Margaret Ayer, who sang several "Chansonettes" daintily; Mrs. Roland R. Conklin, and Helen Mulhall.

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MRS. ROOSEVELT AT OPERA IN NEW YORK

PRESIDENT'S WIFE ATTENDS THE
PERFORMANCE OF "HAENSEL
UND GRETEL."

Auditors Enthusiastic in Their Greeting when
Orchestra Plays "The Star Spangled Banner"
—Inevitable "Hoodoo" There Also.

Added interest was given to the performance of "Haensel und Gretel," at the Metropolitan Opera House, in New York, March 15, by the presence of Mrs. Theodore Roosevelt, wife of the President. The opera, which was presented for the benefit of the Legal Aid Society, was selected especially by Mrs. Roosevelt as the one she preferred to hear.

At the completion of the first act, when the lights were turned on, hundreds of opera glasses were leveled at the gaily decorated box in the centre of the horseshoe, and the orchestra, under Mr. Franko, played "The Star Spangled Banner." Enthusiastic applause was directed toward the guest of the occasion.

The inevitable "hoodoo," which has so often made its presence felt at the Metropolitan this season—usually by dropping scenery near the places where the singers stand—contributed to the performance by burning off the brush of a dynamo at the close of the opera, causing the big auditorium to be in total darkness when the audience was getting ready to leave.

The performance, itself, was a good one. Miss Alten and Miss Abarbanell had the title roles; Mme. Homer was the Witch; Mr. Goritz was Peter and the remainder of the cast was acceptably filled.

OKLAHOMA'S FESTIVAL PLANS.

Northwestern Choral Club Arranges for
Series of Concerts.

ALVA, O. T. March 19.—E. C. Marshall, director of the Northwestern Choral Club, and Henry Meier, the president of the organization, announced to-day that complete arrangements have been made for a big Spring festival in Alva.

On Thursday evening, April 19, the "Rose Maiden," one of Cowan's most famous cantatas, will be given by the Northwestern Choral Club with seventy-five voices as the opening number. This will be followed on Friday afternoon by a grand festival concert given by the Innes Orchestral Band, consisting of forty pieces or more. On Friday night, April 20, the Innes band and the Choral Club together will give Mendelssohn's "Hymn of Praise."

CHARLES ANTHONY, SOLOIST.

Pianist Gives Fine Performance at Miss
Terry's Musicales.

BOSTON, March 20.—At the fourth of the concerts in Miss Terry's series at the Hotel Somerset, the soloists were Charles Anthony, piano; Heinrich Warnke, 'cellist; Mrs. Hall McAllister, soprano, and Mae Zach, accompanist.

Mr. Anthony disclosed high attainments in his performance, being particularly successful in the interpretation of Brahms's Intermezzo and Chopin's Impromptu.

Choral Society Will Celebrate.

BALTIMORE, March 20.—The twenty-fifth anniversary of the Oratorio Society of Baltimore will take place April 26, and will be celebrated by the presentation of Horatio Parker's "Hora Novissima" and Liszt's "Thirteenth Psalm." Joseph Pache is the director.

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PAOLO GALLOGO

"REAL ITALIAN OPERA" TO BE HEARD HERE FOR FIRST TIME

LEANDRO CAMPANARI GIVES AN INTERESTING
FORECAST OF MR. HAMMERSTEIN'S PLANS

"New York will hear Italian opera sung as it has never been sung before—by a cast composed entirely of Italian artists," said Leandro Campanari, the eminent Italian conductor and violinist, in an interview for MUSICAL AMERICA. As has already been told in this paper, Mr. Campanari has been engaged to direct the Italian operas at the new Manhattan Opera House, which will open next season. He is here on a short visit, following the completion of his arrangements with Mr. Hammerstein.

"Mr. Hammerstein has determined," Mr. Campanari went on to say, "that none but Italians shall be employed in the production of operas in that language, and this, of course, will mean a distinct improvement, artistically, over anything that has ever been done in America before."

"Yes, I am sure the new opera will meet with success. New York is surely large enough to support two operatic organizations. Mr. Hammerstein is sparing neither money nor effort in his arrangements. In addition to the eminent artists he is engaging, he will undoubtedly have a chorus such as has never been heard here before. He is negotiating with the chorus master at La Scala, in Milan, and, should the project be realized, American opera goers will enjoy an innovation in the performance of opera."

"There are many surprises in store in connection with the new opera. When Mr. Hammerstein left here he had a look of determination on his face, which meant much to those who know him."

Mr. Campanari, who is a brother of the celebrated barytone, Giuseppe Campanari, is a man of charming personality. He is thoroughly conversant with the English language and in his conversation discloses a genuine love for the art he has followed so successfully. He made his first public appearance in London, at the age of twelve, at a private soiree given by Julius Benedict. He travelled for about two years as a "prodigy" and then entered the Milan Conservatory, where he studied violin under

Antonio Bazzini, and harmony and counterpoint with Michele Saladino. Later he conducted with Franco Facio.

After being graduated, Mr. Campanari held the position of concert master and substitute conductor in many opera houses, doing considerable concert work at the same time. He made his American debut in 1882 at the fourth concert of the first season of the Boston Symphony Orchestra, under Georg Henschel. He gave a series of chamber concerts with B. J. Lang, and made several tours of the country as soloist.

Mr. Campanari was then engaged as head of the violin department of the New England Conservatory, and at this time organized the Campanari String Quartette, besides his activities as conductor of the Catholic Festival and musical director of the Church of the Immaculate Conception, in Boston.

In 1886 Mr. Campanari made a successful European tour with his Italian String Quartette, returning to this country four years later to become the head of the violin department of the Cincinnati College of Music, where he won many triumphs for six seasons as an instructor, choral director and orchestra conductor.

For the last ten years, Mr. Campanari has been living in Europe, where he came into prominence as the conductor of a series of six symphony concerts at La Scala, Milan, where he gave the first European performance of Dvorak's "New World Symphony," and works of Tchaikowsky and Rimsky-Korsakoff. He was engaged to conduct two concerts by the "Liceo Benedetto Marcello," in Venice, in connection with the same series in which Weingartner and Nicksch conducted. Another important engagement brought him to London with the orchestra of La Scala, and his success was so great that he was there four months, giving more than one hundred concerts.

During his present visit, Mr. Campanari has consented to give several violin recitals. Among other engagements, he will be heard in Lexington, Ky., Cincinnati and Pittsburgh. He will return to America early in September to take charge of the Italian opera rehearsals.

A BRITISH VIEW OF AMERICAN MUSIC

Lecturing on "American Musicians" not long ago, before the Incorporated Society of Musicians, London, Orton Bradley gave an account of the progress made in recent years, and the rapid growth of music in sixty years led him, from a lengthy study of the works of the native American composers, to express the highest hopes of the future of the art in the United States.

In the early years of the history of the New World only music of a religious character was known to the settlers, he said, and the Puritans did not encourage a musical setting to their hymns. In 1713 an organ was imported for presentation to a Boston church, but the congregation was shocked, and refused the gift. Worshippers in another Boston church were, however, less rigid in their religious practice, and welcomed the offer to install the instrument for their services. The innovation did not meet with ready approval by other assemblies, and it was another twenty years before, at Newport, R. I., a second organ was erected.

Having to contend against a strong public opinion, it is not surprising that no American was bold enough to devote his time to composition until after the middle of the eighteenth century. William Billings then tried his prentice hand, and his book, published in 1770, is a musical curiosity. Mr. Bradley's illustration of one of Billings's settings to a Puritan hymn was

sufficient to show the pathetic results which attended that gentleman's musical efforts.

There were no American composers worthy of the name until well into the nineteenth century. The musical tastes of the people were guided by importations, and in those days the fame of European masters travelled slowly. Wagner's music was not performed in the States until 1853, and "Tannhauser" was not heard in Boston until 1859.

Among the native pioneers was G. F. Bristow, who, after studying at the London Royal Academy of Music, produced his "Rip Van Winkle" in 1855. This was the first opera of American composition. Dr. William Mason, Dudley Buck, F. Grant Gleason, Silas G. Pratt and C. C. Converse were among the first writers of music the States produced, and Mr. Bradley bracketed with these J. Knowles Paine, of Harvard, the first professor of music in any American university.

From the standpoint of the general public, the most noteworthy of all the American composers is Stephen C. Foster, the author of the very effective, though simple, music of "The Old Folks at Home" and "Come Where My Love Lies Dreaming," declared the speaker. Among the distinguished modern American composers Mr. Bradley instanced were George Whitfield Chadwick, Horatio Parker, E. A. MacDowell, Arthur Whiting, Arthur Foote and Mrs. H. H. A. Beach, the latter of whom was trained entirely in America.

A Conservatory Romance.

HARTFORD, CONN., March 20.—Col. William Donaghue has announced the engagement of his daughter, Tillie A. Donaghue, to Edward A. Kingsley, of St. Johnsbury, Vt.

Both are accomplished musicians and studied at the New England Conservatory of Music, where they first met, and where the love affair began. Mutual tastes and occupation brought on a friendship that later ripened into a more tender sentiment.

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ELGAR IS ANXIOUS TO ATTEND BIG FESTIVAL

ENGLISH COMPOSER WRITES TO
FRIENDS IN CINCINNATI, EX-
PRESSING INTEREST.

Will Sail from Europe Early Next Month to Con-
duct Rehearsals of Chorus—Great Success Is
Anticipated.

CINCINNATI, March 20.—Friends of Sir Edward Elgar, the eminent English composer, who will conduct his own work at the May festival, have received word from him that he is eagerly awaiting his visit to this city. He sails from England early in April, and, as already known, will spend two weeks in Cincinnati rehearsing his choral and other works, notably among which are "The Dream of Gerontius" and "The Apostles."

Elgar's visit to Cincinnati is viewed as a distinct epoch in the musical life of the country. Because of the inquiries and requests that he conduct in other cities, which are numerous of late, it is evident that Cincinnati will be a distinct magnet for the musical and cultivated in this country.

The city is already awake in the prospect of the seventeenth biennial festival, the dates of which are May 1 to 5. The important branch of festival work is the chorus, and it is common talk in Cincinnati, based on evidence, that the chorus that will appear for the first time next May is the best one in twenty years of festival work. Mr. Van der Stucken has given his personal attention almost nightly to the rehearsals, with full chorus and semi-choruses, and his enthusiasm and enormous energy have already brought the chorus to a point of thoroughly knowing the works. The next six weeks will be spent in polishing what has been already acquired. The chorus will number nearly 400 and is admirably balanced.

MUSIC ROOM FOR NEW HOME

A Feature of Proposed Dwelling of Cold-
well S. Johnston.

NEW HAVEN, CONN., March 20.—One of the main features of the house which Coldwell S. Johnston, formerly of Washington, D. C., is soon to erect, will be a music room thirty by forty feet. Mrs. Johnston is the daughter of C. A. Moeller, of this city, and is a vocalist of prominence.

The new house will be ready for occupancy next Autumn. Mrs. Johnston will then give a series of musicales, at which many artists of note will be heard. Her advanced pupils will also be introduced at these musicales.

WARREN ORCHESTRA HEARD.

Pennsylvania City Philharmonic Concert
a Success.

WARREN, PA., March 20.—The large audience which greeted the first concert given by the Warren Philharmonic Society at the Y. M. C. A. auditorium Thursday evening was surprised and delighted at the excellence of the work of the organization. A pretentious programme was offered, the rendition of which surpassed in every way the expectation of those who listened.

Among the offerings were numbers by Mascagni, Handel, Bach, Schubert, Wagner and Beethoven. The assisting soloist was Nora Knopf, contralto. William B. White conducted.

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Conductor Stock's Composition Finished Without Obligate—Spring Breathes Through Charming Programme.

CHICAGO, March 18.—The great organ at Orchestral Hall played a musical joke on the auditors there at the Friday concert of the Thomas Orchestra, when it went on a "toot"—literally. Conductor Stock put his "Variations" with organ obligato on the programme, and Clarence Dickinson was at the keys. He started bravely, but in the midst of the first announcement of the theme, the organ suddenly took unto itself a voice, and indulged in a reiteration of a single tone, which Mr. Stock neither conceived when he composed the work, nor had written into the score. Mr. Dickinson shut off the great organ, which seemed to contain the offending pipe, but still the tone continued, and the entire organ had to be closed, and remained so until the end of the concert. Mr. Dickinson was utterly helpless, and only the organ was blamed for its highly unmusical action.

So far as the concert itself was concerned, the joyousness of springtime seemed to pervade it. The opening number was George Schumann's "Love's Springtime," followed by the Fourth Symphony of Glazounow, a work glowing with color, abounding in melody and voicing the exhilaration of happiness. Then came the Stock "Variations," followed by the "Forest Murmurs" from "Siegfried," and ending with the prelude of "Die Meistersinger."

As usual, the orchestra played brilliantly, especially in the prelude from "Die Meistersinger," which was gorgeous with color and faultless in technical perfection.

MOZART IS STAGED

Composer the Central Figure in "The Greater Love."

Mrs. Ivy Ashton Root, a relative of Secretary of State Elihu Root, introduced herself as a playwright March 19 to an audience at the Madison Square Theatre, New York City. "The Greater Love," a play in four acts, founded upon episodes in the life of Wolfgang Amadeus Mozart, the composer, was produced for the first time.

Mrs. Root has taken certain incidents in Mozart's struggle for recognition, interwoven them with a German romance or two and constructed a pretty play.

Howard Kyle appeared as Mozart. Schikaneder was played by Frederic Webber. Beverly Sitgreaves was La Mandini and Helen Ware, Aloysia Weber, the young German singer for whom Mozart sacrifices very much.

HASLANGER'S RECITAL.

New York Singer Heard to Advantage in Jacksonville.

JACKSONVILLE, FLA., March 18.—The song recital by L. F. Haslanger, of New York, given March 14 in the ball room at the Royal Poinciana, was a great treat to local music lovers. It was a most delightful programme, delightfully rendered by the man of talent. William E. Sackett assisted at the piano in his most satisfying manner.

The successful affair was given under the patronage of Mrs. Henry M. Flagler, Mrs. Frederic Sterry, Mrs. Frederick Robert, Mrs. Charles I. Cragin, Mrs. D. O. Wickham, Mrs. Eugene O'Neill, Mrs. Robert C. Watson, Mrs. Edward Knierem, Mary Tappin, Mrs. F. A. Bates, Frederick Townsend Martin, D. O. Wickham, Eugene O'Neill, Edward Knierem, Henry Sanford.

BRILLIANT SCENES AT CLOSING OF NEW YORK OPERA SEASON

BIG AUDIENCE, IN MERRY MOOD, APPLAUDS NEARLY EVERYBODY AND EVERYTHING



HEINRICH CONRIED,

Impresario Whose Opera Season in New York Necessitated an Outlay of More Than \$1,125,000 in Seventeen Weeks.

New York's season of grand opera came to a close last week at the Metropolitan. The last of the "regular nights," on Friday, was marked by a brilliant scene, the offering being "La Gioconda"—the same bill presented on the opening night, seventeen weeks ago. There was a matinee Saturday afternoon, and Mme. Eames made her farewell Saturday night.

The formal closing was attended by a great audience, including everybody from Fifth avenue, who graced the boxes and orchestra, and all of "Little Italy," which had hurried from the table d'hotes to vociferously shout "Bis!" at Caruso from the standing room rails or from up in the gallery.

The enormous crowd which had come to say good-bye to Mme. Nordica and Caruso and to see the curtain rung down on the season enjoyed itself in various ways. Everybody started in as soon as the proceedings began to applaud everybody and everything on the stage. At the close of each act there were curtain calls galore, and immense and costly floral tributes

were passed over the footlights to Mme. Nordica, Caruso and Mme. Homer. There were twenty-one curtain calls after the finale, with Mme. Nordica, Caruso, Mme. Homer and Plancon bowing and smiling to the standing, hankerchief-waving audience. On the twentieth appearance Mr. Conried was induced to "join the procession," receiving a special round of applause.

With the close of Mr. Conried's "million-dollar season" some interesting facts are brought to light. Enrico Caruso, Mr. Conried's star tenor, has made more money this season than any other masculine artist that ever demonstrated his vocal abilities within the walls of the Metropolitan Opera House, not excepting Jean De Reszke.

While the exact amount of money Mr. Caruso has received this Winter per performance is known only to the singer and to Mr. Conried and the members of the opera company, no secret is made of the fact that Caruso has established a new financial record, and it is said on good authority that he will take back to Europe with him \$115,000, minus his personal expenses.

KARL GRIENAUER'S PUPIL.

Little Helen Scholder to Give a 'Cello Recital To-morrow.

Helen Scholder, a nine-year-old girl, the youngest 'cello virtuoso on the concert stage in this country, and a pupil of Karl Griener, will give a 'cello recital in Carnegie Chamber Music Hall, to-morrow afternoon, March 25, assisted by Mrs. Susan Hawley Davis, contralto, Karl Griener and Grace Upington, at the piano.

Little Miss Scholder is a protegee of Miss Dreier, of Brooklyn, who entrusted her musical education to Mr. Griener. She will not be sent to Europe to finish her studies, but will continue them with Mr. Griener till her musical education is completed.

TO ACT "TRISTAN AND ISOLDE."

Sothorn and Julia Marlowe in Dramatic Version of Opera.

In addition to Justin Huntly McCarthy's "Joan of Arc," Julia Marlowe and E. H. Sothorn are contemplating presenting in the Autumn, under the Shuberts' direction, a dramatic version of "Tristan and Isolde," using Wagner's score—at least some of it—for incidental music. Dr. Comyns Carr, who prepared "Called Back" for the stage, is responsible for the work.

GERICKE'S FAREWELL TO NEW YORK CITY

CONDUCTS BOSTON SYMPHONY ORCHESTRA AT CARNEGIE HALL AT TWO CONCERTS.

Marteau Heard in Dalcroze's Violin Concerto Dedicated to Violinist—David Bispham, the Soloist.

Wilhelm Gericke's last appearances with the Boston Symphony Orchestra in New York City took place at Carnegie Hall, March 15 and 17, and on both occasions Mr. Gericke was the recipient of sympathetic greetings and long-continued applause. There is no doubt that this conductor is a popular favorite in New York City, and when he had closed the programme on March 15 a huge wreath of laurel covered Mr. Gericke's desk. He gave expression to his gratitude in a few words, thanking his hearers on behalf of the orchestra and himself for their kindnesses during the years he was its conductor.

The programme opened with Bach's Suite in D major, and was followed by a Concerto in C minor for violin and orchestra by the Swiss composer, Jacques Dalcroze, De Bussy's prelude to "Stephan Mallarme," an eclogue, "The Afternoon of a Fawn," and Beethoven's "Eroica" symphony. De Bussy's number was performed here by the Boston orchestra in 1904, and again last year by the New York Symphony Orchestra. The violin concerto derived its interest from the fact that it was played beautifully by Henri Marteau, to whom the composer dedicated the work.

The first theme of the work appears in the orchestra and, with the second, is utilized throughout the concerto. The first theme is worked out as a fugue in the first movement until the solo violin takes it up in more elaborate form. The second movement is pastoral in character, while the third is lively and gay. Mr. Marteau played the work in masterly fashion, and the composer could have demanded no more perfect performance than the soloist and orchestra offered. He availed himself of every orchestral means to create his effects, especially in the last movement.

The last concert opened with Weber's overture of "Der Freischutz," and included Goldmark's "Sakuntala" Overture, Schubert's Symphony in C major, an aria from Marschner's "Hans Heiling" and a novelty by F. S. Converse, of Boston, after Keats's poem "La Bella Dame sans Merci." Mr. Converse's composition, which was completed in 1902, is scored with exquisite delicacy, and exhibits an uncommon skill in instrumentation and coloring. Mr. Bispham sang the barytone portion with his accustomed skill and voice, and also the Marschner aria.

"RIGOLETTO" IN MINNEAPOLIS.

Savage Company Scores Great Success in Western City.

MINNEAPOLIS, March 19.—The Savage English Grand Opera Company scored a great success here last Tuesday when it performed Verdi's "Rigoletto." The tragic story was graphically told; all the famous numbers were splendidly sung, and the even balance and individual suitability of the members of the cast to the parts essayed, two characteristics of the Savage company that has been noted before, were markedly apparent.

Winfred Goff sang the difficult role of Rigoletto with artistic musical effect and pronounced dramatic intelligence. Joseph Sheehan, as usual, delighted his hearers with his pure tenor, and received an enthusiastic recall to his solo in the last act, "Plume in the Summer Wind," the best known of the Rigoletto arias.

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MANY RUMORS ABOUT PITTSBURG ORCHESTRA

CHAIRMAN DENIES THAT PAUR
WILL LEAVE ORGANIZATION
NEXT SEASON.

Director Receives an Ovation at Last Concert of the
Eleventh Season—Twenty Members Will Not
Return in Fall, Says Manager Wilson.

PITTSBURG, March 19.—The eleventh season of the Pittsburgh Orchestra came to a close Saturday afternoon, when an ovation was given Emil Paur, the conductor.

According to James I. Buchanan, chairman of the Orchestra Committee, reports to the effect that Mr. Paur would be paid his salary next year, in lieu of his services, are false.

"Mr. Paur is here to stay, and not only next year, but several years after, if conditions are satisfactory to him. We consider that he is the best conductor we can get. Perhaps there are some individuals who think they know enough about it to say that he is not the best, but he has proved himself the best we have had so far, and we are not considering any such thing as making a change," said Mr. Buchanan.

It is asserted, however, that twenty members of the orchestra will not be with it again. Several had refused to return for another year, and others have not been asked. Many demanded more money for next season, among them being Bransen, the cellist, who declares that otherwise he will not return to this country for another year. Emil Paur left at once for the West, where he will appear as a piano virtuoso for a short tour. He will sail from New York in April for Vienna, where he will spend the Summer.

At the last evening concert enthusiasm prevailed to a far larger extent than at any previous concert during the season, and reached its height at the opening of the second portion of the programme when, as Paur came upon the stage to take his place, the orchestra sounded the opening phrases of "Hail to the Chief."

The chief feature of the programme was the sixth Tchaikowsky symphony, commonly known as the "Pathetic Symphony," as intense and virile a composition as can be chosen from the lists of modern musical masterpieces. As played by the orchestra, it lacked nothing in way of effective coloring and sufficient technical performance. While Conductor Paur's reading of the entire score was wholly satisfying, he was particularly fortunate with the intense third movement.

The programme was rounded out by the inspiring Tannhauser overture, a lesser-known Wagnerian number, "A Siegfried Idyl," a Beethoven overture, and a charming composition from the pen of a gifted Frenchman, Chabrier.

JOINS CONRIED'S COMPANY.

Mme. Schumann-Heink to Sing at the
Metropolitan Opera House.

Mme. Schumann-Heink, who was popular in the days of the Grau regime, will be a member of Conried's company next season.

Mme. Heink for two seasons has been appearing in a comic opera, "Love's Lottery," under the management of Mr. Fred C. Whitney. Illness closed her tour in Cleveland last November, when she returned to Europe, where she is now singing with much success in opera in the German cities. She is under a two years' contract with Henry Wolfsohn for concert tours in the United States. She will join the Conried forces in February.

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BEATRICE GOLDIE

TO SING WITH THE BOSTON ORCHESTRA

Mary Hissem-de Moss Will Be Soloist
at Concert March 31—Has Appeared
with Leading Musical Clubs.

Mary Hissem-de Moss, who made her debut before a New York audience six years ago, when she sang for the benefit of the Galveston sufferers, will be the soloist at the concert of the Boston Symphony Orchestra, in Boston, March 31.

Of recent years Mrs. de Moss has met with decided success in concert and oratorio



MARY HISSEM-DE MOSS,
Noted as a Gifted Oratorio and Concert
Singer.

work, and at the present time she is known as one of the prominent sopranos of America and enjoys the distinction of being one of the highest salaried church singers in New York.

She has filled engagements with many of the leading oratorio societies and clubs, and her triumphs have been many. Mrs. de Moss has sung under the baton of the late Theodore Thomas, Emil Paur, Walter Damrosch, Frank Von der Stucken, Victor Herbert, Frank Damrosch, Dr. J. Fred Wolle and Emil Mollenhauer.

She has appeared as principal soloist at the Worcester Musical Festival, Cincinnati May Festival, New York Oratorio Society, Bach Festival, Boston Handel and Haydn, Apollo and Cecilia Societies. Her whole life is devoted to her art, and it is known of her that she is always thoroughly prepared for her work.

SAENGERBUND CONCERT

Frieda Stender and Theodore Van Yorx
Soloists in Washington.

WASHINGTON, March 19.—The second public concert of the Washington Saengerbund, at the National Theatre, last night, was one of the most enjoyable events of the musical season.

The orchestra, composed of members of the Marine Band, played under the direction of Henry Xander, musical conductor of the Saengerbund. The soloists were Frieda Stender and Theodore Van Yorx, both of whom gave brilliant performances. Miss Stender was heard in "Ich liebe dich Allein," of Fred C. Mayer, and "La Folle," of Salvatore Marchesi. One of the especially interesting numbers sung by Mr. Van Yorx was the "Serenade" from Mascagni's opera, "Iris." His encores were "Obstination," by Fontenailles, and "In May Time," by Oley Speaks. The chorus did splendid work in the performance of Juengst's "Slavonisches Staendchen" and "Ein Herz," of Mr. Xander.

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PHILADELPHIA NEEDS LARGER OPERA HOUSE

OLD ACADEMY OF MUSIC TOO
SMALL TO ACCOMMODATE
AUDIENCES.

T. DeWitt Cuyler, Chairman of Executive Committee, Suggests Remodeling Old Building—Waiting List of Fifty Persons for Boxes.

PHILADELPHIA, March 20.—T. De Witt Cuyler, Chairman of the Executive Committee representing the guarantors of the opera season, is strongly in favor of a larger building for opera in this city, and also of the plan in use in New York whereby the boxholders own their boxes outright. He says that there are now fifty persons on the waiting list for boxes, and that the lack of accommodations had been forcibly demonstrated during the recent season, when time and again hundreds had been unable to gain admission to the performances.

"We want an enlarged opera house badly in Philadelphia," said Mr. Cuyler. "The need might be supplied if some new interest were to get control of the Academy and remodel it."

When it was suggested to him that it might be more satisfactory to build an entirely new opera house instead of remodeling the old Academy, Mr. Cuyler replied that the acoustics of the Academy were so excellent that it might be difficult to obtain their equal in a new building. Instances could be cited of a number of new buildings acoustically defective, although designed expressly for music.

DAVID BISPHAM IS HEARD IN TOLEDO

Barytone Gives a Charming Performance of German, Italian and English Songs in Ohio City.

TOLEDO, O., March 19.—David Bispham, the barytone, was heard in a recital last night, in the Collingswood. The fact that Mr. Bispham will soon leave the concert stage for light opera, added interest to his performance here. An enthusiastic critic of the local press comments upon the singer's work as follows:

"The programme? One is apt to forget it in admiration for the man. It was carefully selected from an enormous repertory and was varied enough to suit all tastes. Best of all, because best suited to recital purposes, were the German songs and the ballads of Loewe. Yet one would not have missed that wonderful delivery of Alberich's Curse, a number that from a less consummate artist might easily have sounded ridiculous. In every style Bispham was alike at home—German, Italian, English; song, ballad, opera; tragic, sentimental, or comic.

"That is the secret of Bispham's greatness. As a man and as an artist he is completely rounded and polished—totus, teres atque rotundus."

Harry Truax in New York Recital.

Harry Anson Truax, the well-known New York tenor, was heard in a recital of songs in the State Banquet Hall, at the Waldorf-Astoria, Thursday afternoon, March 22. Madeleine Post assisted at the piano. Among Mr. Truax's offerings were Novacek's "Mondeszauber" and "Ahnung," Logan's "Thine Eyes," Sgambati's "Separazione," Hawley's "The Sweetest Flower that Blows" and William G. Hammond's "Recompense" and "My Dearie."

Mantelli Opera Company in South.

CHARLESTON, March 20.—Mme. Mantelli and her opera company were heard in the third acts of "Faust" and "La Favorita" at the Academy of Music, Friday. The prima donna was supported ably by Mme. Noldi, Miss Da Costa, Miss Albrecht, Sig. Francesconi, Sig. Alberti and R. E. Cavendish.

Mme. Bauermeister Sails.

Mme. Bauermeister, of the Metropolitan Opera House, sailed for London on March 22. Tonsillitis, due to a cold caught following her appearance in "The Gypsy Baron," in which, being padded out to appear fleshy, she became overheated, has made it impossible for her to go on the road with the company.

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ARENSKY IS DEAD

Noted Russian Composer Passes Away
in St. Petersburg.

ST. PETERSBURG, March 20.—Anton Stepanovitch Arensky, the noted Russian composer-pianist, is dead from consumption.

He was born at Novgorod, July 30, 1862, and from 1879 until 1882 was a pupil of Johanssen and Rimsky-Korsakof, at the St. Petersburg Conservatory. In 1882 he was appointed professor of harmony and composition at the Imperial Conservatory at Moscow, and in 1895 succeeded Balakireff as the conductor of the Imperial Court Choir.



ANTON S. ARENSKY,
Russian Composer, Dead from Consump-
tion.

He was a composer of much merit, among his best known works being a suite, "Silhouette," various symphonies, a "Variation on an Original Theme" in nine movements, a Russian dance for strings, a large number of short compositions, especially for the piano, and a one act opera, "Rafaelo," produced in this city in 1895.



Mme. Ludmilla Chestakow, sister of Mikhail Ivanovitch Glinka, the Russian composer, and who edited his memoirs, is dead in St. Petersburg.

* * *

Mme. Rabaud de Maesen, a singer celebrated during the reign of Napoleon III, died recently in Marseilles, aged seventy. She was born in Belgium and sang all the principal roles at the Grand Opera in Paris.

* * *

Manuel Fernandez Caballero, a Spanish composer, is dead in Madrid at the age of seventy years. He was known as a composer of religious music, and also wrote the score of a number of operas of local reputation.

* * *

Herbert E. Cheney, formerly musical director of the West Somerville, Mass., Baptist Church, and at one time a member of the Handel and Haydn Society, of Boston, was killed at the Tufts College station of the Boston & Maine Railroad, March 13. He was fifty years old.

* * *

Mrs. Ann Intropidi died at her home in New York on March 16 last at the age of 75 years. At the age of 18 she appeared in Italian opera at the Astor Place Opera House, and afterward sang at the Academy of Music under the management of Bernard Ullman, Max Maretzek, Carl Rosa, Max Strakosch, and others, and in casts headed by Bosio, Gazzaniga, Patti, Kellogg, Lucca, and Parepa Rosa.

SEMBRICH'S HUSBAND HAS NARROW ESCAPE

WELL-KNOWN MUSICIAN SEVERELY HURT IN SMASHUP OF HIS AUTOMOBILE.

Dippel and Mme. Dippel Slightly Injured when Machine Is Overturned on Steamship Pier.

Professor Guillaume Stengel-Sembrich, husband of Mme. Sembrich, is ill from injuries received March 15, when he was thrown from an automobile through a window on the Hamburg-American line pier, in Hoboken.

Accompanied by Dippel and Mme. Dippel, Professor Stengel-Sembrich was rounding the turn into the pier shed when a wheel of the automobile struck an iron fender designed to protect the woodwork of the gates from wheels. The machine was thrown on its side and Professor Stengel-Sembrich was hurled through a heavy glass window.

Mme. Dippel was slightly injured by bits of the flying glass, but was able to assist in carrying the injured man to the "Deutschland," where such aid as was possible was given to him while physicians were summoned. Dr. Boccious, the ship's surgeon, had great difficulty in restoring Professor Stengel-Sembrich to consciousness.

Mme. Sembrich had not been notified of the accident, and was almost prostrated when her husband was brought to their apartment.

It is a remarkable coincidence that almost a year ago Professor Stengel-Sembrich's brother Emil died aboard the "Deutschland" while returning to Germany. It was reported at the time that Mme. Sembrich's husband had died.

MARTEAU AND GERARDY PLAY.

Two Soloists Heard at New York Symphony Sunday Concert.

The New York Symphony Orchestra, Jean Gerardy, cellist, and Henri Marteau, violinist, presented an interesting programme Sunday afternoon at Carnegie Hall. Mr. Marteau played the Schumann Fantasia and Vieuxtemps's Fifth Concerto and Gerardy played the Saint Saens Concerto in A (for cello) and Boellmann's symphonic variations.

Besides the orchestral offerings, Anna Schelke contributed several songs. The audience was enthusiastic in its demand for encores.

Yvette Guilbert for Vaudeville.

F. F. Proctor has announced the engagement of Mme. Yvette Guilbert for a limited time in his theatres. She had booked passage to return to Paris on the Kronprinz Wilhelm within a fortnight, and her concert of Sunday evening in the Lyceum Theatre was announced as a farewell. Mme. Guilbert will make a short tour of Charles Frohman's theatres in the next fortnight, giving matinee recitals in Boston, Philadelphia and Chicago, and then return to New York for the Proctor contract, which calls for four weeks and her only appearance in vaudeville.

Kubelik to Build Water Works.

SAN FRANCISCO, March 21.—Jan Kubelik, the Bohemian violinist, took an outing immediately upon his arrival in this city, where he is to give a series of three recitals this week, to the Spring Valley Water Works. Mr. Kubelik sought expert advice on the construction of water works, as it is his intention to build a plant on his estate, with a view to utilizing the abundant water supply there to furnish Prague with water. He believes the scheme will realize a million florins annually.

Mlle. Khroostcheff in Honolulu.

HONOLULU, T. H., March 17.—At a piano recital given recently in Punahou Hall, Mlle. Olga Khroostcheff, a Russian pianiste, made a favorable impression in the performance of a programme of Liszt, Chopin, Godard, Paderewsky and Weber numbers.

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LHEVINNE DISCUSSES THINGS AMERICAN AND MUSICAL

PIANIST OBJECTS TO STEAM HEAT, BUT LIKES THIS COUNTRY IN GENERAL

His main objection to America was the steam heat in his hotel and in Carnegie Hall. Even as he spoke, he mopped his forehead and sighed for the snow-covered streets of his native Moscow.

"You see," said Josef Lhevinne, the Russian pianist, at the Hotel Westminster, New York City, the other day, "in summer you must expect heat, but what is one to do

"I am delighted with my success here, for it has always been my dream to see this country. Now, I hope to be able to come here every year, but I could not settle in America, for all my relations are on the other side—my wife, my parents, my sisters, my brothers—all are in Moscow, and, naturally, I would feel too lonely away from them.

"My whole family is musical. My three sisters are married and have given up their



MR. AND MRS. JOSEF LHEVINNE,
Who Will Be Heard Here in Two-Piano Recitals Next Autumn.

when everybody seems to have chills, and steam radiators are going at full blast? I felt this artificial heating most of all during my first recital at Carnegie Hall. You may have noticed that every time I played there I was forced to mop my face with a handkerchief. I could not help this, for I am used to moderate temperature, and the heat and bad air there were very oppressive."

Lhevinne is charmingly unaffected, natural, and, although more than thirty years old, is still boyish in his enthusiasm, with buoyant step, and an optimism unusual in the Russian, even though he be a Semite. There is nothing mawkish, nothing sentimental, nothing effeminate about him. He is broad-shouldered, strong, manly, and the glow of health is on his cheeks, and, withal, he is about as good-natured as any man could be.

For nearly an hour he underwent the tortures of being photographed at the piano with his sleeves rolled up—the picture of his hands and forearms being reproduced in MUSICAL AMERICA of March 17. Not only did he take the photographer's orders as meekly as a lamb, but he helped to wheel the Steinway grand into half-a-dozen positions, until the photographer was satisfied with the light—he interspersed moments of rest with snatches of classical works superbly played—he joked and was apparently happy over his success in this country.

Last Metropolitan Concert.

The last Sunday night concert of the season at the Metropolitan Opera House, in New York, took place March 18. It was exclusively a "Wagner night," and after the first part of the programme a huge wreath of laurel and roses was presented to Mr. Hertz amid great enthusiasm. It was inscribed "To Alfred Hertz, a great Wagner interpreter, from his sincere friends." Miss Fremstad, Miss Alten, Mme. Homer, Mme. Jacoby, Mme. Jomelli, Miss Mulford, Miss Ralph, Miss Weed, Messrs. Knote, Van Rooy and Bars took part in the programme.

Harvard Club Hears Bispham.

At Harvard Hall, New York, March 18, David Bispham gave a song recital in the Sunday series which the Harvard Club is holding. Several hundred club members and guests were present, and Mr. Bispham, who was at his best, was warmly welcomed. His programme consisted largely of the more familiar songs of his repertoire.

professional careers, but my three brothers are all fine musicians. Alexander and Miron are fine pianists, and Theodore has composed a number of really clever piano pieces. So far as my wife is concerned, I consider her a better pianist than I am, and I ought to know, for I was her teacher for years. I was teaching at the Conservatory in Moscow, after I had finished my studies under Safonoff, when a little girl of nine was brought to me for tuition. I taught her for years, until she grew into a beautiful girl, and when she was finally graduated, after a year's study under Safonoff, I married her. When I return to this country next November, she will accompany me, and we will give several two-piano recitals, especially a Concerto by Raff, which we have played in public frequently.

"I have not had time to inquire into matters musical in this country, but, to judge by the actions of the various audiences before which I have played, I must say that Americans are most appreciative and kindly disposed towards public performers. If the American public will accept me for what I am worth, and will not judge me too harshly, I will give them the best there is in me, and no man can do more."

It is Mr. Lhevinne's intention to return to Moscow next month to resume his duties as teacher in the Conservatory there. He will come to this country again early in November, and will then tour the country under the direction of J. E. Francke, of New York City.

To Lecture on Music.

Thomas Tapper, of Boston, the distinguished writer and lecturer on educational and musical subjects, will give six lectures at the Endowed Institute of Musical Art, New York, on Monday mornings at 11 o'clock, beginning March 19. The topic of the first lecture will be "Music as a Cultured Study," and among the others will be, "What the Public School Needs in Music," and "Music as a Municipal Investment."

Opera Company on Tour.

BALTIMORE, March 19.—Mr. Conried's grand opera stars began a three nights' engagement here to-night, with Caruso and Mme. Sembrich in "Marta." The tenor and prima donna had a great reception. Mrs. Roosevelt and Secretary of the Navy and Mrs. Bonaparte came over from Washington and occupied a box.

SCHULZ QUARTETTE'S SECOND RECITAL

FINE AGGREGATION OF SOLOISTS PLAYS INTERESTINGLY IN KNABE HALL.

Ensemble Work Not Yet of the Best, but General Effect Pleasing and Decidedly Artistic.

Owing to the inclemency of the weather the second subscription concert of the Leo Schulz Quartette, on March 19, in Knabe Hall, was attended by a much smaller audience than the merits of the performance and the interest of the programme deserved. Of Mr. Schulz's standing as a thorough-going musician, as well as cello soloist, it is needless to speak, and his associates are all sincere artists of a high order of technical proficiency. It must be confessed that there is as yet too much individual prominence, so that they have not attained that blending of the voices and submerging of personality to one well balanced whole which is desirable and necessary in quartette playing. Furthermore, their intonation is by no means above reproach. But they draw a good tone from their instruments, and play with much fire and emotion and virility of style.

With the exception of a Trio by Schubert the evening was devoted to contemporary composers, Paul Juon, who has attracted much attention of late years in Germany by his Suite for orchestra and smaller piano pieces, and Josef Suk, the first violinist of the well-known Bohemian String Quartette. A sparkling little Scherzo by him was recently played by the New York Symphony Orchestra under Weingartner.

The Paul Juon Quartette in A minor, op. 29, abounds in technical difficulties and seems, on the whole, a rather fragmentary work, but it is not lacking in variety of theme. It received a spirited rendering. The unfamiliar but charming little Schubert Trio in B flat was played with more carefully adjusted ensemble than the other numbers. In the Suk piano Quartette, op. 1, Mrs. Sang-Colling played the piano part with taste and understanding. It is a grateful work and while essentially Slavic in character it is not so markedly so as Suk's more recent compositions. He is one of the most interesting of the younger composers, and deserves a more prominent place on concert programmes.

ROLLICKING IRISH TUNES.

Herbert's Orchestra Delights Audience at New York Hippodrome.

Moore's Melodies, American patriotic songs and Irish reels were plentiful at the Sunday night concert in the Hippodrome, New York. Victor Herbert and his orchestra delighted the big audience, especially with the Irish rhapsody, "Erin, Oh Erin."

May Bradley sang the aria from "Les Huguenots," "In Dreamland" from "The Wizard of the Nile," and other selections in pleasing style. J. Humbird Duffy was the other soloist. His "Song of the Sword" was his most effective number.

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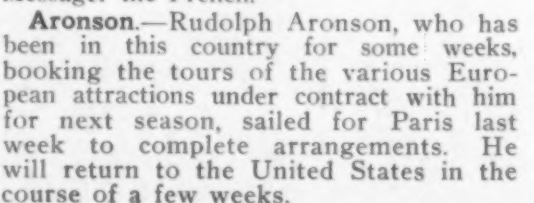
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ETELKA GERSTER SAILS FOR HOME IN GERMANY

NOTED SINGER AND TEACHER RETURNS TO EUROPE AFTER TEN WEEKS' STAY HERE.

Hopes to Come Here Next Autumn—Has Great Confidence in Musical Future of This Vast Country.

Mme. Etelka Gerster, formerly a well-known operatic favorite in New York City, and who has been in this country for the last ten weeks as teacher in the Institute of Musical Art, of which Frank Damrosch is director, sailed for Europe on March 15.

Mme. Gerster had many pleasant things to say about musical cultivation in New York and the chances that American women have of becoming great singers.

"My work here has been successful in every way," said Mme. Gerster. "American girls nowadays have such lovely voices, and are so intelligent, diligent and ambitious, in the noblest sense of the word, that the possibilities that lie before them are great.

"Have I discovered any great voices? Well, I have heard some that I am sure will be great, if their possessors study in the right way.

"I have been struck with the consecration of teachers to their work. Indeed, everything musical here seems to me to be blooming—or is it 'booming' you would say? Musical taste has developed wonderfully since I was here, and I really have the honest conviction that there should be no need for young people to go abroad to study singing.

"I hope to return next year. Indeed, I should like some time to come over here and pass the rest of my days."

Mme. Gerster was accompanied by her daughter, Miss Berta Gardini.

SOUSA IN MILWAUKEE.

Band Entertains Big Audience Until Nearly Midnight.

MILWAUKEE, March 19.—John Philip Sousa and his band attracted a record breaking audience to the Pabst Theatre last week. Until nearly midnight the musicians and soloists enthralled the hearers with an exceptionally meritorious performance. Classical and popular selections were intermingled.

Mr. Sousa introduced two charming soloists, Elizabeth Schiller, soprano, and Jeanette Powers, violiniste. Both women are young and pretty and have real artistic ability to commend them. Miss Schiller sang the "Card Song," from Sousa's "Bride Elect," and for an encore, "Love, Light of My Heart," also by Sousa. Miss Powers played Mendelssohn's violin Concerto.



The great organ pealed forth. The leader of the choir waved his baton with great energy, his head and his whole body assisting in keeping time and giving expression to the noble anthem. And the choir sang, in full chorus:

"Aw maw O waw maw raw yaw jaw;
Woe yo baw ho raw law aw waw,
Law jaw O baw maw raw
Yo haw hee aw baw jaw O baw
Woe haw daw maw aw daw raw aw,
Baw waw shaw law O maw!"
—Chicago "Tribune."

"You can't imagine," said the musical young woman, "how distressing it is when a singer realizes that she has lost her voice."

"Perhaps not," replied the old man; "but I've got a fair idea how distressing it is when she doesn't lose it."

"These changes in the weather are bothering me to death," said the amateur singer.

"Why?"
"When I have a cold I'm bass, and when well I'm tenor. I can never tell whether to sing 'Rocked in the Cradle of the Deep' or 'Sally in Our Alley.'"

HARRY A. TRUAX SINGS IN RECITAL

Well-Known Tenor Heard in New York City on Last Thursday.

Harry A. Truax, the tenor, who gave a recital in New York City on Thursday afternoon, and who is well known in musical circles in England, as well as in this country, was born in Chicago in 1877, and received his first musical training from Mrs. A. N. Fox, of the Chicago Musical College. Subsequently he studied under George E. Holmes, and then went to England and Europe where he continued his



HARRY A. TRUAX,
The Well-Known Tenor.

studies under Shakespeare and Sbriglia. He also studied for some time under Frank Dessert.

He made his debut in Central Music Hall, of Chicago, and scored an instantaneous success, which led to an engagement with the Savage Grand Opera Company, with which organization he remained for some time. He then went to London, where he became leading tenor of the Moody-Manners Grand Opera Company, appearing in various large cities in England and Scotland as Faust, Manrico, in "Trovatore," Rhadames, in "Aida," and in other equally prominent roles. He also sang in concerts and oratorios while in London.

Since returning to this country, Mr. Truax, who has a fine voice, well trained, and who uses it with discretion and intelligence, has sung extensively in concerts and recitals, invariably with success.

ART ORGAN CONCERT

Hofmann Quartette, Florence Hinkle and Gustave Frese the Performers at New York Musicale.

Florence Hinkle, soprano, the Hofmann String Quartette, which is composed of members of the Boston Symphony Orchestra, and Gustave Frese, organist, presented the programme at a studio musicale in the Art Department of Steinway Hall, New York, March 15. The concert was given primarily to display the qualities of the Art Organ Co.'s "Orgue de Salon."

The programme consisted of Beethoven's Quartette, op. 18, No. 6, in B flat; "Hear Ye, Israel," from "Elijah," for soprano, of Mendelssohn; Buck's Concert Variations on a folk song, for organ; Saint-Saens's Prelude from "Le Deluge," for violin, organ and piano; soprano solos, "My Desire," of Nevin, and "Love's Echo," of Newton; Dethier's E flat Scherzo for organ, and Schumann's Quintette, op. 44, in E flat.

LIEDERKRANZ CONCERT.

Mrs. de Moss and Joseph Bass Will Be Soloists To-night.

The soloists at the German Liederkranz Concert to-night (March 24) in Liederkranz Hall, New York, will be Mary Hissem-de Moss, soprano, and Joseph Bass, barytone. The male chorus, under the direction of Arthur Claassen will contribute several numbers to the programme.

Mrs. de Moss will sing the Polonaise from "Mignon" and a group of songs by Sullivan, Brahms and Hugo Wolf. Mr. Bass will be heard in Grieg's "Landkennung," with the maennerchor and orchestra. The orchestra will play numbers of Svendsen, Wagner, Luigini, Massenet and Meyer-Helmund.

WHAT THE GOSSIPS SAY

At the last concert Mme. Galski gave in San Francisco she sang as an encore "The Cry" of the "Valkyrie," and a local critic called it, the next morning, "a little yodel of an encore."

A certain well-known woman singer, who is now touring the country giving concerts, has as an accompanist a brilliant young pianist, whose artistic veneration for his star is so strongly tinged with personal feeling, that his infatuation has been noticed everywhere. Now it happens that the singer is happily married to a man amply able to support her, so that the devotion of the accompanist seems somewhat useless—especially as the husband knows of it, and feels quite proud of the fact that some other man thinks as highly of his wife as he does. The pianist has made no concealment of his feelings, and says that he would rather be the accompanist of the singer than the greatest pianist in the world.

Wassilli Safonoff has told the story of how he came to dispense with a baton and to conduct with his eight fingers and two thumbs instead.

"It was by pure accident," he said. "I forgot my baton, and conducted the orchestra with my hands. My men approved the new method, and from that day I totally disregarded the stick, even while conducting oratorios sung by from five to six hundred performers."

Mrs. Leslie Carter, who is very fond of music, is a good performer on several instruments, and has a fine mezzo-soprano voice, which has been carefully cultivated. Her Sunday evening musicales, when in New York City, in her beautiful home opposite Central Park, have become a feature of the artistic world. At a recent musicale of this sort, Caruso, Scotti, Plancon and Dippel sang, while Mrs. Carter recited.

At a recent voting contest, as to which American composer the public liked best, Sousa led the list with 3,700 votes, followed by Herbert, 1,952; Nevin, 1,809; MacDowell, 1,911; DeKoven, 208; Luders, 134; Paine, 98; Foster, 90; Parker, 70, and Buck, 60.

THE SONGS OF HEINRICH HEINE

Both in and out of Germany Heinrich Heine is as much sung as read. His poems have given occasion to more than 3,000 musical compositions.

In 1887 the solo songs alone (leaving out of account the duets, quartettes and choruses) numbered 2,500. Hueffer has counted 160 settings of "Du bist wie eine Blume," 83 each of "Ich hab' im Traum geweinet" and "Leise zieht durch meine Gemueth," and 76 of "Ein Fichtenbaum steht einsam," and

How many operas were given at the Metropolitan Opera House this season? is a question now agitating the New York musical world. In his third annual report to the directors of the Opera House, Mr. Conried admits to only 99, whereas the actual number, according to all accounts, was 104. This in itself is not an important matter, but, if reduced to dollars and cents, would mean a difference of more than \$50,000 to be accounted for.

While on the subject of the opera, it may be of interest to know that there were held 124 orchestra rehearsals, 1,580 solo rehearsals, 108 chorus rehearsals, during the season. The chief singers and the number of their performances were: Alten, 44; Bauermeister, 31; Eames, 15; Jomelli, 20; Nordica, 21; Sembrich, 34; Rappold, 17; Fremstad, 24; Homer, 42; Walker, 30; Burgstaller, 15; Caruso, 45; Dippel, 28; Knotte, 30; Scotti, 37; Plancon, 34, and others in proportion.

A pretty young woman who sings in the choir of one of the big Brooklyn churches recently appeared in a large black hat with a white feather. After she had worn the hat two Sundays she began to feel that some women of the congregation, who might not have looked well in big black hats with white feathers, were frowning on her and the hat. On the third Sunday the choir-master came to her and told her, with gentleness, that certain of the worshippers had entered a formal protest against the hat because it was "theatrical and attracted attention." The young woman is good natured, but she thought that as she paid her own carfare to and from the church and was a volunteer singer she ought to have some say about the sort of hat she should wear. Other girls in the choir advised her to defy the request of the protestants. But the girl decided to maintain harmony by buying another hat. This time she got a white hat of the same liberal dimensions as the black one, with a large white feather. She is waiting to hear opinions on it. Even the choir-master has decided to array himself with her if she is asked to change her hat again.

37 of "Ich weiss nicht was soll es bedeuten."

Among these compositions are many of the most beautiful songs of Schubert, Mendelssohn, Schumann, Brahms, Robert Franz and Rubinstein, very few of which the poet himself can have heard. Of all the German lyric poets Heine is the one whose songs have been most frequently set to music.

After him, with his 3,000 compositions, comes Goethe, with about 1,700; the others follow far behind.

TORONTO'S FAREWELL TO MADAME ALBANI

Audience at Last Concert in Massey Hall Display Enthusiasm as Diva Sings "Home, Sweet Home."

TORONTO, March 20.—Abundant offerings of flowers and bursts of applause indicated that Madame Albani was among friends when she bade farewell to Toronto at her well-attended concert at Massey Hall Thursday night. Her efforts met with rounds of handclapping, and in spite of the fact that she was assisted by gifted artists, it was apparent that the Canadian cantatrice, who has scored so many triumphs in her long career, was the attraction for the majority.

Madame Albani's contributions to the programme opened with an operatic aria, "L'Amore," from Mozart's "Il Re Pastore," with a violin obligato, played by Haydn Wood. But it was in her less ornate numbers that she touched the audience. These included Willeby's setting of Tennyson's "Crossing the Bar." The farewell in Sullivan's "Good-bye, Summer," so fitting for the occasion, elicited continuous applause, in response to which the prima donna, after bowing several times without satisfying the audience, sang "Home, Sweet Home," with every expression of feeling.

Eva Gauthier, contralto, a protegee of Sir Wilfred Laurier, the premier of Canada, sang delightfully, and Adele Verne was heard in piano selections.

RACHMANINOFF NOT COMING THIS YEAR

Cable from Eminent Russian Composer Causes Abandonment of Plans for His Appearances Here.

A cable despatch has been received from Rachmaninoff, the Russian composer, stating that he would not be able to appear in America this season, and the plans for his performances here have been abandoned.

One of his engagements was for the concert of the Russian Symphony Orchestra at Carnegie Hall on April 7, when he was to have been the piano soloist, and was also to have shared the baton with Modest Altschuler, the conductor. Arrangements had been made for other concerts in this and other Eastern cities, and it was expected that he would start from Moscow within a few days and would be here early in April.

Mr. Rachmaninoff is conductor at the Imperial Opera in Moscow. Letters received by friends in this city show that the Russian disturbances forced him to do some reorganizing of his forces, and that he felt that his orchestra would not be in the condition he wished for some time.

What arrangements will be made by the Russian Symphony Orchestra to fill his place is not known as yet. It is announced that Mr. Rachmaninoff will come next Autumn, and it is hoped that he will make a longer stay than was planned this Spring.

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NEW SAINT-SAENS OPERA A SUCCESS

"L'ANCETRE" CHARMS MONTE CARLO AT ITS FIRST PRODUCTION ON ANY STAGE.

Geraldine Farrar, Mme. Litvinne and Rousseliere Carry Off Vocal Honors—Latter May Come to America.

MONTE CARLO, March 18.—One of the most brilliant assemblages ever gathered in the Opera House greeted the first presentation of Saint-Saens's newest work, "L'Ancestre."

The story deals with a vendetta between two families, Pietra Nera and Fabiani, in the time of the First Empire. Despite strenuous efforts at reconciliation by members of both houses, the feud is fostered and encouraged by L'Ancestre, the aged grandmother Nuntiata. Her son-in-law, Leandri, seeks to slay Tebaldo, the head of the opposing house, but is killed. His sister, Vanina, and foster sister, Marguerita, both love Tebaldo, who loves the latter. In a magnificent scene, L'Ancestre vows the vengeance of her house over the corpse of Leandri. Vanina must slay Tebaldo, but though she sees him in the arms of Marguerita, her love is too strong, and she holds back, whereupon the aged Nuntiata seizes a gun and fires, but in her blind rage kills Vanina.

The honors of the evening fell to Mme. Litvinne as Nuntiata, Geraldine Farrar as Marguerita, Mlle. Charbonnel as Vanina and Rousseliere as Tebaldo.

It is stated that Rousseliere, who some years ago worked in a factory at three francs a day, has been engaged for a tour in the United States at a guaranteed fee of \$1,600 for each evening.

Rousseliere's life story is a romantic one. He was a blacksmith, working in a foundry at Sidi-Bel-Abbes, in Algiers, at the time when M. Gailhard, of the Paris Opera, happened to go over to Algiers to spend a holiday.

Gailhard went to see the foundry, and at the door of one of the shops he came to a standstill, fascinated by the magnificent voice of one of the workmen who was singing as he plied his hammer on the anvil.

"What is that man's name?" asked Gailhard of the proprietor, and, on being told, he asked to see Rousseliere privately. The result was that he undertook the workman's education, and Rousseliere has now a larger income than any other opera singer in France.

NEW SYMPHONY BY SWISS COMPOSER

Huber's "Der Geiger von Gmuend" Heard in Basle Concert.

BASLE, March 20.—The programme of the eighth Symphony Concert here was made up of works by Swiss composers, the most interesting being a new "Romantic Symphony" based on Kerner's poem, "Der Geiger von Gmuend," by Hans Huber. In this Huber has introduced a solo part for the violin, just as Berlioz did for the viola in his "Harold" Symphony. He has, moreover, confined the composition to three movements, contrary to classic precedent. The first movement represents the violinist's walk to the woods, his rivalry with the birds, his encounter with quarrelsome peasants, and the meeting with his beloved, with whom he takes refuge from a storm in an old chapel, where a miracle takes place. An old church tune is here employed in a clever manner.

The second movement is called, "The Songs, Love and Sorrow" of the player, and the last, which opens with a march, ends with the performance of a second miracle. The music is rich in poetic fancy and reveals a broad knowledge of orchestral technique and the possession of much warmth of feeling. The grateful solo part for violin was played by Konzertmeister Koetscher.

FROM BEYOND THE SEAS



CAMILLE ERLANGER,
The French Composer, Who is a Millionaire as Well as a Musician.

Camille Erlanger, whose opera, "Aphrodite," was recently produced in Europe with much success, is one of the few musicians whose bank account exceeds seven figures. He was born in Paris on May 25, 1853, and was a pupil of Delibes, taking the Prix de Rome at the Paris Conservatory in 1888 with his cantata "Valleda." He has also composed a three-act dramatic legend, "St. Julien l'Hospitalier," produced in Paris in 1896, and a three-act lyric drama, "Kermaria," produced at the Paris Opera Comique the following year.

A chorus of fifty-six male voices from the Stockholm Y. M. C. A., is planning an American tour for this Summer. The chorus will be under the direction of Hugo Lindquist, a Stockholm musician.

Elena Kirmes, of Melrose, Mass., scored an unqualified success recently as Princess Anna in "The Loreley," when it was produced at the Victor Emmanuel Theatre, Messina, Italy. She had been engaged to sing a minor part in the opera, but another soprano having been taken ill, she took the role of the princess on two days' notice. The audience was most enthusiastic, and when she had finished the aria in the second act, there was a scene of tremendous enthusiasm.

Arthur van Eveyk, the Milwaukee barytone, gave his many admirers a musical treat in Bechsteinsaal, Berlin, when he sang Lieder by Schumann, Brückler and Hugo Wolf. With the latter's "Der Freund," which is so often sung and condemned as expressionless, he won a triumph, being compelled to repeat it. Associated with him

were Hedwig Kirsch, the pianist, and Fritz Lindemann, the young American, who has won for himself an enviable position as an accompanist.

Elsa Thornsvald, of San Francisco, who has been studying in Berlin under Professor Emil Cartenhusen, expects to make her debut in grand opera in Germany next Fall. Miss Thornsvald's voice is sweet, of marked coloratura quality and under excellent control. She is a daughter of Mrs. B. Ohlsson of San Francisco.

Henry Hadley, of Boston, gave a concert as conductor and composer in Munich recently. He was assisted by Marguerite Lemon, soprano, and the Kaim orchestra. He conducted two movements of his symphony, "The Four Seasons," and his symphonic Fantasia, op. 42; Strauss's "Death and Transfiguration" and the prelude to "Die Meistersinger."

Mrs. Charles Cahier, the American singer, again proved herself to be the possessor of a beautiful voice at her recent recital in Berlin, but her faulty technique was still more noticeable than when she sang at the Royal Opera a short time before.

Blanche Fox, of Boston, made her debut as Leonora, in "La Favorita," with splendid success, on February 17 at Teatro Civico, Vercelli, Italy, before a large audience. At the end of the first act great enthusiasm prevailed, and after each succeeding act the little singer was greeted with bravos, repeated recalls, and a grand ovation at the end of the opera.

MUNICH FESTIVAL DATES ANNOUNCED

Mozart and Wagner Operas to Be Given with New York Artists.

MUNICH, March 20.—The programme of the Wagner and Mozart Festival for this Summer has been decided upon. The following are the dates:

For the Mozart operas: August 2, "Don Giovanni"; August 4, "Le Nozze di Figaro"; August 6, "Così fan tutte"; August 8, "Don Giovanni"; August 10, "Le Nozze di Figaro"; August 12, "Così fan tutti."

For the Wagner operas: August 13, "Die Meistersinger"; August 14, "Tannhäuser"; August 16, "Die Meistersinger"; August 18, 19, 21 and 22, "Der Ring des Nibelungen"; August 25, "Die Meistersinger"; August 26, "Tannhäuser"; August 28, "Die Meistersinger"; August 31, September 1, 3 and 4, "Der Ring des Nibelungen"; September 6, "Die Meistersinger"; September 7, "Tannhäuser."

Among the singers engaged are: Ernestine Schumann-Heink, Bertha Morena, Anton Van Rooy and Heinrich Knotte. Felix Mottl will be one of the conductors.

All save Mme. Morena now give their address as New York City.

American Singer Delights Queen.

ROME, March 19.—Mme. Norma Romano, of Flint, Mich., sang last week before Dowager Queen Margherita, who highly complimented her upon her singing of Italian music.

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MUSIC PEDAGOGUES TO MEET IN BERLIN

XAVER SCHARWENKA TO PRESIDE AT CONVENTION TO TAKE PLACE APRIL 9, 10 AND 11.

Various Musical Subjects to Be Discussed and Other Matters to Be Considered by Participants.

BERLIN, March 20.—The Third Congress of Music Pedagogues will be held in Berlin on April 9, 10 and 11 next in the Reichstag Building. The sessions, presided over by Prof. Xaver Scharwenka, will begin at 10 o'clock in the forenoon and 4 o'clock in the afternoon. The programme is as follows:

First Day. Reports of the various committees, general pedagogical questions and discussion of reform proposals.

Second Day. Two addresses on the subject: "Music in Its Relationship to Culture—a, in the Past; b, at the Present Time," with discussion.

Third Day. "Reforms in School Singing" and a series of other addresses on special subjects.

In the afternoons suggestions for making more uniform the courses of study at seminaries and under private teachers will be discussed.

Particulars can be had on application to the secretary, Ansvacherstrasse 37, Berlin W. American music teachers are especially invited to attend the various meetings and to participate in the discussions.

"DOLORES" SUNG IN MILAN THEATRE

Spanish Opera Cordially Received on Its First Representation in Italian.

MILAN, March 20.—The Spanish composer Breton's opera, "Dolores," was recently given at the Teatro dal Verme here. The work is popular in Spain, but has never been heard elsewhere till now. The story concerns a girl deceived by the man she loves and wooed by another, who renounces the priesthood on her account. The men fight a duel in her presence and are killed, the priest falling at her feet. The last scene of the first act, a love duet in the second and the tragic finale of the third aroused unusual enthusiasm.

At La Scala Auber's "Fra Diavolo," Tschaiakowsky's "Pique-Dame" and Catalini's "Loreley" were coolly received. The performances are bad and expensive.

A YOUTHFUL COMPOSER.

Greville Cooke, Aged Eleven, Interests London Critics.

LONDON, March 20.—In London, however, or rather on its outskirts, is a clever boy, who showed at the early age of six a capacity for composing. He is the son of a barrister, and his name is Greville Cooke. Some of his songs were sung by Maevs Wingfield, at her concert at Bechstein Hall, when the young composer, who is now 11 years old, accompanied in his own compositions, and played two of his piano pieces.

De Lara's "Sanza" Heard.

NICE, FRANCE, March 20.—Isidore de Lara's new opera, "Sanza," was produced here last week and was well received by a brilliant audience.

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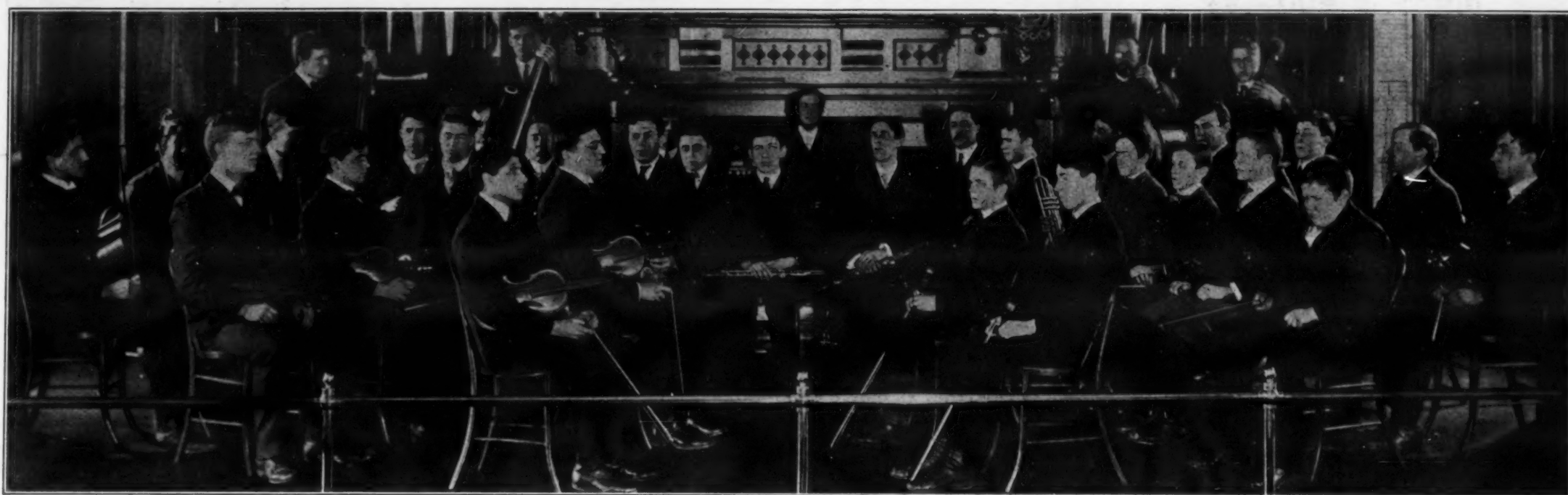
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ORCHESTRA OF BLIND MUSICIANS PLAYS CLASSICS



ORCHESTRA COMPOSED OF STUDENTS OF THE PERKINS INSTITUTION FOR THE BLIND, BOSTON.

Boston, March 21.—An orchestra of blind musicians performing classical music might seem to be an improbability, but it exists, and has frequently given good evidence of its existence at concerts in this city. This unusual organization was formed in the Perkins Institution for the Blind, where special attention is paid to the musical culture of the students.

In the boys' school the music work is under the direction of Edwin L. Gardiner,

a graduate of the Conservatory, who is assisted by five regular and five special teachers. This number does not include the teaching force in the girls' department. About thirty practise rooms are at Mr. Gardiner's disposal. The equipment comprises seventy-six pianos, one three-manual pipe organ, four reed organs, forty-seven stringed instruments, sixty wind instruments and one pair of tympani, while the musical library is probably the largest and best one for the blind in the world.

Every pupil is tested for musical talent, and all who show any are encouraged and

their talent developed to the fullest extent. The result is that the institution's graduates are in the Conservatory, and a goodly number succeed as vocalists, instrumental players, music teachers and tuners of pianofortes.

The orchestra of the institution, the largest and probably the only complete one of its kind in America, consists of more than thirty players, and, with the girls' section, more than forty. They play difficult classical music, such as the symphonies of Haydn, Schubert, Mozart and Beethoven. The music for these performers is written

in musical Braille, a point system corresponding to literary Braille. A composition is divided into paragraphs. The young student goes into a practise room with his music and his instrument. Slowly and carefully he reads with his fingers, then picks out on the piano or hums to himself phrase after phrase, and commits them to memory. Then, when he has the composition committed to memory, there must be weeks of patient practice,—so that these players carry in their minds, in addition to their literary and shop work, a considerable repertoire of difficult classical music.

VON ENDE CONCERTS

Jennie Hall-Buckhout, Soprano, the Soloist in Passaic and Englewood.

PASSAIC, N. J., March 18.—Jennie Hall-Buckhout, soprano, was soloist at the third Von Ende Concert at the Passaic Club, Friday evening of last week. Herwegh Von Ende, violinist, Dr. Cornelius Rubner, the composer-pianist, and James Liebling, 'cello, also contributed to an attractive programme.

Mme. Hall-Buckhout presented two groups of songs. The first trio of these numbers was of the composition of Mr. Rubner, "Ask Me Not," "Spring Song," and "Longing," and the latter group consisted of Manney's "May Morning," Peruzzi's Swedish Air and Van der Stucken's "Come with Me." She sang in splendid voice, and her performance was the source of much enjoyment.

Dr. Rubner played the Toccato and Fugue of Bach-Taussig; Chopin's Nocturne and Scherzo; Liszt's "Benediction"; the Waltz Caprice of Strauss-Taussig, and Rubner's paraphrase of Wagner's "Meistersinger."

Mr. Liebling was heard in a group of solos, and the three instrumentalists closed the programme with a satisfactory rendition of Rubner's Trio, op. 9.

ENGLEWOOD, N. J., March 18.—At the third Von Ende Concert given here, Jennie Hall-Buckhout, Herwegh Von Ende, James Liebling and M. Cornelius Rubner were heard in an interesting programme. The soloists acquitted themselves favorably and earned the plaudits of a good-sized audience.

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NEW JERSEY GIRL IS TEACHING MME. PATTI

FLORENCE STEVENS INSTRUCTS DIVA IN THE DE RESZKE METHOD OF CULTURE.

Young Woman Met with Such Great Success in Paris That She Was Recommended by Tenor — Writes to Friend About Engagement.

ORANGE, N. J., March 19.—Florence Stevens, of East Orange, who for two months has been with Adelina Patti at Craig-y-Nos, instructing her in the De Reszke method, has written to her friends at home a letter telling how she came to get her engagement. Miss Stevens was the soprano in Trinity Episcopal Church choir, Newark, until she went abroad three years ago, for vocal studies. She enrolled as a pupil of De Reszke in Paris, and soon attracted his attention by responsiveness to his training.

The charges eventually became too heavy a burden upon her resources, and she told the tenor that she feared she would have to stop. He continued her lessons, and made her an instructor in his preparatory department.

Mme. Patti called at the studio to seek instruction in the method that enabled De Reszke, at fifty-five, to sing with the charm of earlier days. He could not take from classes of students who had long been attending his studio the time that so distinguished a pupil would require, but he commended Miss Stevens as one who knew his method thoroughly, and Mme. Patti took Miss Stevens to her Welsh castle.

Miss Stevens writes that at Craig-y-Nos she is leading an ideal life. Mme. Patti has provided a maid for her, and in every way is making her stay enjoyable. When the Madame has learned as much of the De Reszke method as she wishes Miss Stevens will return to the studio in Paris and resume her work there.

Boston Hears Rubinstein.

Boston, March 20.—Arthur Rubinstein, the young pianist, gave a recital here Friday night, being heard to best advantage in numbers that demand chiefly technical proficiency, but it is generally conceded among local critics that he has been "caught too young for exploitation."

SYRACUSE WANTS A LARGER MUSIC HALL

Musicians of That City Are Interested in Plan to Erect a Suitable Auditorium for Concerts.

SYRACUSE, March 20.—Local musicians are interested in the plan to erect a suitable auditorium for concerts. At a recent meeting of the Morning Musicals, Jessie Z. Decker suggested that the musical organizations of Syracuse band themselves for the purpose of erecting a hall, and the idea has since found favor on all sides. "I should not favor a hall that was to be torn up every week or so for a fair or dance," declared Miss Decker, who is doing much to promote the project. "I should like the seats arranged in a perfect manner for concerts and left in place. It would be possible, of course, to rent the hall for lectures and amateur theatricals."

Among those who have taken an active interest in the plan are Mrs. E. S. Jenney, president of the Morning Musicals; Frederick R. Hazard, president of the Music Festival Association; J. D. Pennock, of the Festival's Chorus Committee, and Albert Kuenzlen, director of the Liederkrantz.

Philadelphia Public Concerts.

PHILADELPHIA, March 19.—It is at once a proof of the great improvement in municipal affairs and also of the broadening interest shown in high-class music that the contract for the free music in public squares has been awarded to C. Stanley Mackey, the tuba player of the Philadelphia Orchestra and formerly a member of Sousa's Band. Mr. Mackey's testimonials were of the highest character. The people of Philadelphia are thus assured of a high-class programme of music during the coming Summer.

Rich-Williams Recital in Chicago.

CHICAGO, March 21.—Mrs. Ella Dahl Rich, pianiste, and Mrs. Charlotte Demuth Williams, violiniste, gave a recital in Music Hall last night. The programme opened with Cesar Franck's Sonata, No. 1, and closed with the Schutt Suite, op. 44, for violin and piano. Mrs. Rich's solo numbers were the Ballade, op. 52, and the Scherzo, op. 31, of Chopin. Mrs. Williams played a Romance by Beach, the "Serenade Mystérieuse," by Boisdoffe, and the "Elfen Dance" of Popper-Hallir.

Marteau and Gerardy in Buffalo.

BUFFALO, March 20.—A large audience braved the discomfort of last night's storm to attend the concert at Convention Hall by Henri Marteau, Jean Gerardy and August Goellner. While the last-named artist came here an unknown quantity, he proved so important a factor in the general excellence of the concert as to deserve a place by the side of the two other great and famous players. Marteau and Gerardy have been heard in this city on several previous occasions, and again won abundant admiration for their wonderful gifts and attainments.

FINE LOVING CUP FOR FREDERICK K. STEARNS

PRESIDENT OF DETROIT ORCHESTRAL ASSOCIATION HONORED BY ITS MEMBERS.

Promises New Concert Auditorium to City for Musical Purposes—Brahm Van den Berg's Success.

DETROIT, March 15.—Frederick K. Stearns, president of the Detroit Orchestral Association, was presented with a silver loving cup, suitably inscribed, by the members of the organization at the Armory last night. Postmaster Homer Warren made the presentation speech immediately after the first number of the programme given by the Cincinnati Symphony Orchestra. Mr. Stearns rose in his gallery box and made a brief and sincere speech of thanks.

"We need a better place for these concerts," he said, "and I can say with some positiveness that within a year this organization will have a suitable home of its own, where these good orchestras may be heard in comfort."

Mr. Stearns took occasion to thank N. J. Corey, secretary of the association, and Ralph M. Dyar, its treasurer, for the work they have done to make the first year so successful.

Mr. Van der Stucken and his men furnished an interesting programme, presented in a clean-cut and decisive style. The familiar Bach suite in D major was given a sterling presentation, but there was little that was vernal in the "Spring" symphony of Schumann.

Brahm Van den Berg, the solo pianist, used a Smith & Nixon concert grand. His "Idylle" was immensely well taken, and Massenet's overture to "Phedre," a disagreeable theme, was brilliantly played.

A MUSICAL INNOVATION.

Director Dossenbach Explains Meaning of Compositions.

ROCHESTER, March 20.—An innovation in musical interpretation was introduced at the regular session of the Tuesday Musicales last week. Director Hermann Dossenbach, of the Dossenbach Orchestra, selected about twenty of the members of his organization to play for the Tuesday Musicales. The selections given included the Allegro and Andante of the Schubert unfinished Symphony in B Minor, the first suite "L'Arlesienne," by Bizet, and the "Vorspiel" of Richard Wagner's "Meistersinger."

Instead of perfunctorily playing through this programme, Mr. Dossenbach stopped his musicians as each successive theme was introduced, gave the audience its name and significance in the composition, and in some cases had the instrument carrying the melody play, unaccompanied, the simple theme.

MORE CONRIED OPERA FOR PHILADELPHIA

INDEPENDENT MOVEMENT ABANDONED FOR THE PRESENT AND NEW CONTRACT IS MADE.

Metropolitan's Director to Supply Opera for Eighteen Performances—Guarantee to Be for Entire Season.

PHILADELPHIA, March 20.—The proposition to have a grand opera season here under the direction of Fritz Scheel and independent of Heinrich Conried, has been abandoned, for this season at least.

The annual meeting of the guarantor box holders of the Philadelphia Grand Opera season was held March 15 at the residence of Mrs. Charles Brinton Cox, 1604 Locust street, when the guarantors expressed their satisfaction with the season just closed. Thomas DeWitt Cuyler presided and the attendance numbered upward of twenty-five.

The Executive Committee was empowered to close contracts with Director Conried for the season of 1906-1907, with instructions that there be more performances, eighteen being suggested.

The meeting was informed that at Mr. Conried's own suggestion the guarantee price for the coming season would be the same as last, \$7,000, but that it would be a lump sum guarantee instead of an individual night guarantee, as heretofore. By this arrangement, judging from former seasons and the fact that the interest in grand opera is on the increase, there is but little probability of a deficit to be made up by the guarantors at the end of the season, unless some of them insist upon the Wagner "Ring" dramas.

The receipts of the season just closed were greater than any previous season, and as compared with the first season under Director Conried, that of 1903-1904, during which there were also fourteen performances, the receipts were greater by some \$15,000, although as heretofore there was a small deficit, owing to the fact that the contract did not call for lump sum guarantee.

The season next Winter will probably open the first week in December, the New York season beginning November 26.

LHEVINNE IN CINCINNATI.

Russian Pianist Enthusiases Audience by His Playing.

CINCINNATI, March 16.—Josef Lhevinne gave his first recital here at the Grand Opera House last night and proved sensationally successful. In reviewing the recital, the "Enquirer" says:

"To say that Josef Lhevinne proved a veritable sensation and revelation to his musical audience is drawing it mild. He is a towering figure among the great pianists of the present, and especially of the younger generation. His playing shows the spontaneity, freshness and inspiration of youth, and yet his repose is absolute, his maturity is beyond dispute. His virtuoso equipment is nothing less than gigantic, and as far as technical achievement goes, he can do whatever he pleases. If he were virtuoso merely, his playing in that direction would cause wonder for its marvelous clarity and thundering dynamics, but he demonstrated that he is a musician full of poetry and temperament."

PLAYED NEW MUSIC.

Russian Symphony Orchestra Gives a Concert in New York.

New Russian compositions were performed at the concert of the Russian Symphony Orchestra in Carnegie Hall, New York, March 17. The most important of them were a symphony by Griere, one of the younger of the Russian composers, and a violin concerto by Mlynarsky. The symphony shows many of the familiar earmarks of its kind; it is clear and easily intelligible music, but of very little significance below the surface. The concerto, played by Mr. Saslavsky, concert master, is agreeable and melodious.

Of the smaller pieces an effective intermezzo called "Night," from Napravnik's opera, "Dubrovsky," and a "Cossack Dance," by Seroff, were both repeated.

AMERICAN CORNETIST ACCLAIMED IN PARIS

Mr. Chambers Delights Foreign Audiences with Performances of Highest Class of Music.

According to advices received by Louis Aronson from abroad, Paris, Chambers, the cornet virtuoso, has been fairly lionized in Paris. Mr. Chambers was the principal soloist at Mrs. Moore's magnificent salon on the Bois de Boulogne and at the home of United States Ambassador McCormick.



PARIS CHAMBERS.

American Cornet Player Who Will Tour the United States Next Autumn.

He was heard also as special soloist at the American Club in the Palais d'Orsay, and at a *dejeuner* given in his honor by Emil Lambert.

Mr. Chambers's repertoire is perhaps the most extensive of any cornetist living, and includes compositions of Beethoven, Wagner, Mendelssohn, Schumann, Handel, Schubert, Brahms, Liszt, Sebastian Bach, Spohr, Rubinstein, Joachim, Tchaikowsky, Saint-Saens, Gounod, Ambroise Thomas, Chopin, Massenet, Raff, Viextemps, Wieniawski, Godard and many other equally famous composers.

Mr. Chambers is at present making a concert tour of England. He will be heard in this country after he has completed his tours in Germany and Italy. Although he is an American to the backbone, Mr. Chambers has spent many years abroad, where he has made a profound impression among music lovers.

NORDICA AND GILBERT.

Eminent Soloists Appear at Benefit Concert in New York.

Mme. Nordica and Charles Gilbert, as soloists, and Victor Herbert and his orchestra provided an interesting programme for the benefit of the Italian Settlement in New York, March 17. The concert took place in the ball room of the Waldorf-Astoria.

Mme. Nordica, who was in splendid voice, sang for her first number the polonaise from "Mignon," with orchestral accompaniment, and for an encore the "Serenade" of Richard Strauss. With Mr. Gilbert she sang Faure's "The Crucifix," with orchestral accompaniment. There were several orchestral numbers and Mr. Gilbert sang a number of French songs.

During the intermission the Italian national air was played by the orchestra in compliment to the Italian Consul and his wife, Countess Massiglia, whose box was draped with the Italian and American flags. "The Star Spangled Banner" was also played.

McGill Conservatory Concert.

MONTREAL, March 17.—The second students' concert of the McGill University Conservatorium of Music was held Thursday evening in the Royal Victoria College. Those who took part in the recital were: Miss Donnelly and Miss Colletet, pupils of Miss Lichtenstein; Miss Blout and Albert Chamberland, pupils of M. A. DeSeve; Miss Taplin and G. Brewer, pupils of Percival J. Illsley; Master Jules Lamontagne, pupil of M. A. Letondal; Miss Gorfinkel, pupil of Mrs. Richardson; J. P. Marchildon, pupil of M. A. Jeannotte; Mrs. MacNamara, pupil of M. Pelletier, and Miss Desjardins, pupil of Dr. Hans Harthan.

HOW BAUER FAILED AS VIOLINIST

It was a small affair, just a few musicians and music lovers. The dinner was good, the wine excellent, and the conversation brilliant, for Harold Bauer was the guest of honor, and Ganz and Witherspoon were also present. All went smoothly and merrily until some one hazarded an uncomplimentary remark about the Leschetizky school. Then fell one of those embarrassing silences. Every one looked at Bauer, who promptly took up the challenge, says Glenn Dillard Gunn in the Chicago "Inter Ocean."

"But why does every one look at me?" he asked. "I am not a Leschetizky." "But are you not a pupil of Paderewski?" was asked.

"Of no one," Bauer replied. "I can truthfully say that I am self-taught. I know that it is a matter of common report that I owe my position and attainments as a pianist to Paderewski, but that is a mistake. When I first knew Paderewski it was in London. I was a professional violinist, and had never interested myself in the piano except as an amateur. Through a mutual friend I was invited to assist Paderewski, to practise with him; in fact, in several piano concertos, which he was anxious to rehearse, with the second piano.

This was work which I had always found congenial, and I can assure you the rehearsals were most interesting to me.

"Some time later I grew dissatisfied with London and decided to live abroad for a while. I went to Paris and endeavored to get a hearing as a violinist, but with no success. It was a most discouraging period, and I welcomed several opportunities to appear as an accompanist to singers and other violinists. Finally came an offer to tour Russia, but not as a violinist. A singer of some prominence had been booked for a number of engagements by a Parisian manager, and she wished to secure a pianist who could play her accompaniments and incidentally contribute a group of soli to the programme. I accepted. The tour was successful, and when I returned to Paris I found myself already looked upon as a pianist, to my great disappointment.

"I again made every effort to get a hearing as a violinist, and again met with no success. In the meantime many opportunities were presented to appear as accompanist and piano soloist with singers and violinists, and I finally gave up the struggle and submitted to the evident decree of Fate. I became a pianist.

"It was then that I renewed my acquaintance with Paderewski, who became my adviser and critic in a friendly way. He was, however, not my teacher."

MR. CLARK'S LECTURE.

"Music as an Adjunct to Education" Discussed at the Waldorf.

Horace Clark, the well-known Boston musician, who has taken a studio in Carnegie Hall, New York, delivered a lecture at the Astor Hotel, March 15, on "Music as an Adjunct to Education." Mr. Clark illustrated his discussion effectively with several piano solos, his playing being marked by artistic insight and musical quality of tone.

Mr. Clark touched upon the educational value of music as a study and the various branches which afford especial training for the mind and musical sense. Then he traced the analogy as a language to the sister arts, poetry and literature, dwelling upon the similarity of the emotional significance of these arts and the likeness existing between their various forms as a medium for the expression of ideas.

Others who participated in the programme were Miss Carson Kidd, Julia Hume and Mrs. Allie Parker.

PRICE-COTTLE PUPILS HEARD.

Conservatory Students Perform Creditably at New York Recital.

A pupils' concert of more than ordinary interest took place, March 22, at the Price-Cottle Conservatory of Music, No. 2105 Seventh avenue, when students of that institution presented a programme that served admirably to disclose their attainments. The audience was enthusiastic in its reception of the various numbers, and the performers acquitted themselves favorably, reflecting credit upon their instructors.

Among those who participated in the presentation of the programme were Bertram Silverstein, Rose Jandorf, Angelo Taboske, Hazel Potter, Edmund McAuliffe, Frances Fox, Lillian Thompson, Madeline Schultz, Leah O'Mahoney, Jeannette McCartney, Elsie Bullard, Rudolph Taboske, Bessie Coogan, Elsa Gotthold, Florence Kapp, Miss Vie E. Meakins and Grace Foster.

A TWO-PIANO RECITAL.

Harold Randolph and Ernest Hutcheson Play in Baltimore.

BALTIMORE, March 19.—Harold Randolph and Ernest Hutcheson gave a recital for two pianos Friday night in Lehmann's Hall. The audience was large.

Both performers displayed an almost flawless technique, and played with considerable feeling. The programme consisted of "Goldberg Variations," Bach; Fantasia in D minor, Bruch; Andante and Variations in B flat major, Schumann; Impromptu on a theme from Schumann's "Manfred," Reinecke; "Danse Macabre," Saint-Saens (arranged for two pianos by the composer), and "Ride of the Valkyries," from "Die Walkure," Wagner.

A LENTEN MUSICALE.

Mrs. Henry E. Coe Entertains Guests at Informal Function.

One of the most delightful Lenten musicales of the season was that given March 15, by Mrs. Henry E. Coe, of No. 5 East Tenth street, New York City. Mrs. Robert W. De Forest, Mrs. Lockwood De Forest, Mrs. Joseph Auerbach and Mrs. Pierre Mail were some of the guests.

Miss Cammeyer was heard to advantage in several piano selections, and there were some charming harp solos by Miss Dahlgren. Miss Cammeyer played exquisitely the Chopin ballade and a prelude in A flat, and a programme of Schytte, the "Carnaval" and a "Romance."

BIDS FAREWELL TO GERICKE.

Brooklyn Audience at Season's Last Boston Symphony Concert.

The Boston Symphony Orchestra, under Mr. Gericke, closed its season in Brooklyn at the Baptist Temple, March 16. Both at the beginning and the end of the programme the audience gave the conductor an ovation, which was in the nature of a farewell.

The programme was one of those proper ones in which Mr. Gericke delights. It consisted of three symphonies; that is, the Dvorak Concerto which separated the Mozart G minor and the Beethoven "Heroic" is practically a symphony with violoncello obligato. The orchestra played in its inimitable manner, providing a concert of the highest artistic standard.

"HISTORY OF MUSIC."

C. A. Marks Lectures to the Allentown Oratorio Society.

ALLENTOWN, PA., March 18.—C. A. Marks, director of the Allentown Oratorio Society and professor of music at Muhlenberg College, gave the first of a series of lectures on the History of Music, to an audience which filled the rooms of the Oratorio Society last Monday.

In his discussion, Mr. Marks traced the development of music from antiquity to the sixteenth century. Although he dwelt especially upon Belgian, German, English and Italian compositions, he made frequent references to the musical expression in China, Chaldea, Egypt, Greece and Rome.

Mr. Witherspoon in Detroit.

DETROIT, March 19.—Herbert Witherspoon, basso, was the soloist at the fourth evening concert of the season under the auspices of the Tuesday Musicales, Thursday evening.

Mr. Witherspoon was heard in a well selected programme, which he interpreted in a highly satisfactory manner. The accompaniments were played by Mrs. Allen W. Atterbury.

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GWILYM MILES WITH ST. LOUIS ORCHESTRA

EMINENT BARYTONE TAKES GOGORZA'S PLACE, OWING TO LATTER'S ILLNESS.

Mr. Ernst's Men Display Musiciansly Qualities at Choral Symphony Concert—Soloist Gives Creditable Performance.

St. Louis, March 19.—Owing to the sudden illness of Emilio de Gogorza, the eminent barytone singer, Gwilym Miles was engaged as soloist at the concert last Tuesday night of the St. Louis Choral-Symphony Society. The programme consisted of Grieg's "In Autumn"; Wagner's tone picture from the "Walkure"; an aria from Massenet's "Le Roi de Lahore," sung by Mr. Miles; the Shepherd's song from "Tristan and Isolde"; a solo for English horn by Mr. Winters; Gounod's "Dio Posenti," from "Faust," sung by Mr. Miles; Chabrier's "Espana," Tschaikowsky's "Deception," Rubinstein's "Es Blinkt der Thau," and Hildach's "Lenz," by Mr. Miles, and Van der Stucken's "Louisiana," the official march of the Louisiana Purchase Exposition.

The orchestra, under the capable direction of Alfred Ernst, displayed musiciansly qualities, performing with precision and displaying a fine tone. The exceptional technical equipment required for the Grieg number was displayed to good advantage, and the performance was marked by a pleasing adherence to the Scandinavian spirit. Mr. Miles acquitted himself most favorably. His singing disclosed an exceptionally fine voice, constantly under perfect control, especially in the group of songs with which he closed his part of the performance, where the volume of voice was artistically sacrificed for a beautiful lyrical effect. He was enthusiastically received.

MR. VAN YORX'S RECITAL.

New York Tenor Entertains an Audience in Pittsfield, Mass.

PITTSFIELD, MASS., March 18.—Theodore Van Yorx, the New York tenor, gave a song recital here Monday night. A varied programme of songs by Schubert, Grieg, Mascagni, Strauss, Brahms and others provided an evening of rare enjoyment.

Mr. Van Yorx has a remarkably rich tenor voice of wonderful range and fine quality. His second selection was a monotonous by Cornelius. It is all sung in one tone with various light and shade effects on the piano. He sang also "Obstination" and two typical Irish songs.

The second selection from Strauss, "Ah, Woe is Me, Unhappy Man," and "Alles-seelen" followed. The two songs of Brahms were introduced in a charming manner, and the programme continued with numbers of Clay, Leog and Cowen. Willis Alling played the accompaniments.

MUSIC TEACHER WEDS COUNT.

Emma S. Howe, a Roxbury Musician, Married to Gaetano Lo Guidice.

BOSTON, March 19.—Emma S. Howe, a well-known music teacher, and Gaetano Lo Guidice, Ph.D., LL.D., who is known as Count Fabri, of Italian lineage, were married at the home of the bride, Tuesday.

Miss Howe met Count Fabri in Italy two years ago, when she was traveling with some of her pupils. Six months after her return to Roxbury, the Count came to America and began the suit which culminated in marriage last week.

Mendelssohn Trio Concert.

Lillian Snelling, contralto, was the soloist at the fourth chamber music concert of the Mendelssohn Trio Club in the Hotel Majestic, New York, March 13. The instrumental numbers, smoothly played by Mr. Saslavsky and his associates, were Mendelssohn's Trio, op. 69, and that by Rubinstein in G minor, op. 15. Miss Snelling proved the possessor of a well schooled voice of effective quality, and she treated her songs with much taste.

"SALOME" MOTIFS DISSECTED.

The following is a translation of an article on Richard Strauss's "Salome" in the "Cecilia," a musical paper published in Amsterdam, made especially for MUSICAL AMERICA by Jan Siekiesz, the noted Dutch pianist:

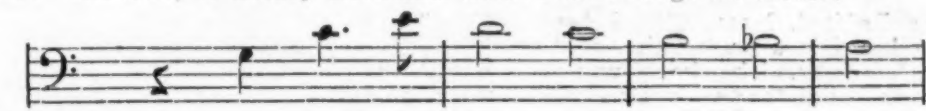
"Salome has no overture and no introduction, the first measure of opera announcing at once the motif of Salome.



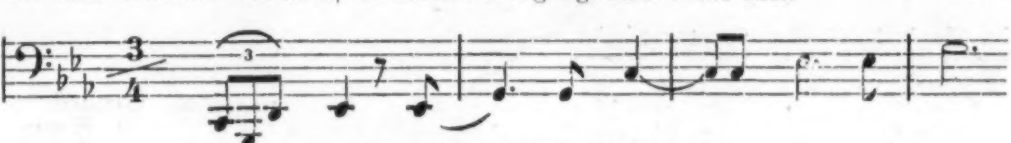
SALOME'S MOTIF.

"The passionate aria of Narraboth, the young Syrian, 'Wie schoen ist die Princessin Salome,' soon develops discords as thick as pepper spread over meat well-seasoned, surrounding the hearer with an atmosphere of unrest, and at the same time producing, after the manner of Strauss, cacophonous harmony.

"Prepare for the worst,' sings the page, a friend of the young Syrian, while from the window of the prison below comes the voice of John the Baptist, 'Behold, the Lord is near!' His motif is already discernible interwoven through the chords:



at the same time the love motif of Salome being signified in the bass.



SALOME'S LOVE MOTIF.

"The situation grows more interesting as Salome pleads with the young Syrian not to obey the orders of Herod to behead John the Baptist, but to let the prophet escape from the prison. Then comes the first great climax, and John's motif is given out on eight horns, and now, for the first time, are heard clear harmonies.

"Salome's love motif is still heard, until the prophet is led forth from the prison. Then is heard the second motif of John, while Salome stands transfixed for an instant at the sight of the prophet, and then falls back. The second motif is reminiscent of Parsifal. Then John's first motif is heard again, and then is reached the true atmosphere of 'Salome.' The second portion recalls in its development Tschaikowsky's 'Symphony Pathétique.'

"Ich bin verliebt in deinen Leib, Joachanaan,' sings Salome, and then comes the great music which afterwards plays so important a part, and which might aptly be determined an ecstatic motif.

"This last motif and two love motifs of Salome include the whole of a work not particularly noble, though rather melodious. The composer constantly unites F and F sharp, G and G sharp and A and A flat. The music grows more and more passionate.



'Lass mich deinen Mund kuessen,' sings Salome. Narraboth kills himself and falls dead at her feet. Salome, ignoring this tragedy, cries again, 'Lass mich deinen Mund kuessen!' In this portion of the opera the orchestration is so tremendous that the death of Isolde is like child's play in comparison. John condemns Salome, but his saintly motif is scarcely audible in the crash of instruments.

"Gradually the atmosphere becomes more tranquil, and, as Herod approaches, his chromatic motif is heard half-a-dozen times. Strauss likes to express these motifs in rhythms which change in character.

"Then comes Salome's dance in wild, dashing measure, resolving itself into the motif



of 'Lass mich deinen Mund kuessen,' increasing in passion as she approaches the prison of John. In quick succession follow the terror of Herod, in hearing the demand of Salome that John be beheaded; the triumph of Herodias; Herod's weakening, and the death of John.

"The great arm of the executioner extends from the prison with the head of John on a silver salver, which Salome takes. This tragic love scene is built up on the preceding love motifs, and reaches its climax in 'Ich habe deinen Mund gekuusst,' and then Salome takes the head in her hands and plants a fervid kiss upon the dead lips of the prophet.

"Herod, terror stricken, orders the lights extinguished, fearing the curse from Heaven. Amid the gloom, you can hear the voice of the crazed King, ordering the death of Herodias, his wife."

ANOTHER "SACRED CONCERT" IS RAIDED

POLICEMAN DUFFY ENCOUNTERS A CHINESE MUSICAL FUNCTION AND MAKES AN ARREST.

Vivid Description of What the Officer Heard and Why He Knew It Was Neither Sacred Nor Music.

Policeman Duffy, of the Elizabeth street station house, New York City, roamed through Chinatown last Sunday night looking for violators of the Jaw of the land. He strolled past lookouts and past transoms which let out the clatter of the fan-tan chips and entered Doyers street. From the theatre came the bang of a four-foot gong and a singing as of cats, says the New York "Sun." Policeman Duffy put his finger to one side of his nose and an expression of deep craft undulated over his features. He had found a violation of the law. He arrested one Bill Cavanaugh and arraigned him in the Tombs Police Court, before Magistrate Wahle.

"What was the nature of the performance?" asked the magistrate.

"Savin' the Court," said Duffy, "I'm blessed if I know. 'Twas a little like a biler fac'thry an' somethin' like a wake. But he says 'twas a show, an' so I pulled it."

"Do you understand Chinese?" asked Cavanaugh's attorney.

"I do not," said Duffy with dignity. "Do ye undherstand Fiji?"

"Then," said the attorney, "how do you know it wasn't a sacred concert in the meaning of the law? I submit, your Honor, that the theatre is part of the theology of this peculiar people—"

"They wore coshtumes," said Duffy, catching the drift. "Scandalous, loud coshtumes, yer Honor. It wasn't sacred, because they were bangin' each other with sticks, an' it wasn't a concert because it wasn't music. 'Twas as if a man was cryin' dhrunk in a tin store. When it wasn't that the fat Chink would belt the slim Chink an' let out a squall like a cat in misery. That ain't music. That's murder. An', besides, they wore coshtumes. How do I know that it wasn't music? Wid me eyes an' ears an' feet. It wasn't sacred, yer Honor, an' it wasn't a concert. Therefore it was a show."

"How do you know it was a show and not a lecture, a physical culture contest or a dressmaker's exhibit?" asked the magistrate.

"Because," said Duffy, "ye cud see by their faces they were enjoyin' themselves."

"Case dismissed," said the magistrate to Duffy.

"FAUST" IN NEW ORLEANS.

Fine Performance of Gounod's Work at French Opera House.

NEW ORLEANS, March 21.—A brilliant performance of "Faust" was given last week at the French Opera House for the benefit tendered by the management to two of the most popular artists of the troupe, Fernand Baer and Mme. Grandjean-Arald.

The Marguerite of Mme. Grandjean-Arald was a revelation. She is naturally suited to the part, and sang it beautifully, giving it the proper coloring and at all times having her splendid voice in full control. Mme. Grandjean-Arald was the recipient of many costly presents from her many admirers.

The next role of importance was the role of Mephisto, in the capable hands of Mr. Baer.

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Whitney Mockridge Back.

Whitney Mockridge, the well known tenor and teacher, has returned from abroad and has opened a studio at the Walton, Columbus avenue and Seventieth street, New York City. Mr. Mockridge scored an unequivocal success in England, where he was acclaimed wherever heard.





Earl Blair, pianist, and Vola Palus, contralto, gave a recital in Kimball Hall, Chicago, March 20.

Harold Bauer, the pianist, gave an enjoyable recital in Parson's Theatre, Rockville, Conn., March 14.

A bazar for the benefit of the Salem, Mass., Oratorio Society was given in that city, March 14 and 15.

Francis Rogers, the barytone, gave a song recital in Portland, Me., March 12, presenting a varied programme in an effective manner.

Marian Dana, a brilliant young pianiste, gave an exceptionally interesting programme in Cable Hall, Chicago, Tuesday evening of last week.

Edward Brigham, barytone, presented the musical melodrama "Enoch Arden" at a song recital in the First Methodist Church, Greenwich, Conn., March 14.

Mabel Howard, soprano, a San Francisco pupil of Mrs. Karl Formes, has been engaged to sing at the initial performance in the new Bell Theatre, of that city.

Katherine Ellis and Denis Chabot, the young Belgian pianists, with Elizabeth C. McNally as accompaniste, appeared in a recital at Wheeling, W. Va., March 19.

Alfred Reisenauer gave a piano recital in Memphis, Tenn., recently, attracting the largest audience that has attended an individual recital in that city in many years.

M. Charles Glibert and Albert De Voto were the soloists at the first of four Lenten musical mornings given by Mr. Heinrich at the Tuileries, in Boston, March 21.

Elvin Singer, the Detroit musician, announces a soiree musicale in which he and his pupils will participate at his studio, No. 270 Woodward avenue, Detroit, March 28.

Raoul Pugno, the French pianist, gave a recital in Lyric Hall, San Francisco, March 17, presenting a programme of Bach, Mozart, Weber, Grieg, Chabrier and a composition of his own.

Jean Gerardy, the 'cellist, and Henri Marteau, the violinist, were the soloists at a concert given in Infantry Hall, Providence, R. I., March 16. The audience was small but appreciative.

The Euterpe Quartette of women's voices gave a concert at the Lyric, in Baltimore, March 9. The soloists were Mabel Goshelle Garrison, soprano, and Nellie Adele Sellman, contralto.

The Steindel Trio, Mrs. Irene Armstrong Funk, soprano; Bruno Steindel, 'cellist, and Mrs. Steindel, pianiste, were the soloists at a recent concert of the People's Concert Association, in Indianapolis.

Margaret Goetz gives her "Historical Song Recitals" at her Carnegie Hall studios this season with the assistance of Mr. and Mrs. Theodore Van Yox, Dr. Carl E. Dufft and Walter L. Bogert.

Mary Hissem-de Moss, soprano; Marie Nichols, violiniste; Elsa Ruegger, 'cellist, and H. G. Tucker, accompanist, presented the programme of the Sunday Chickering Chamber Concert in Boston, March 18.

The Cadet Quartette gave a concert in Steintert Hall, Boston, March 21, assisted by Leon Van Vliet, 'cellist, and Frank Koebele, violinist. The concert was given under the direction of Arthur J. Shinnars.

The New Bedford, Mass., Choral Association was heard in a presentation of the "Messiah," March 14. The chorus was assisted by members of the Fall River Choral Union, and the choir consisted of 250 voices.

Dr. Hugh A. Clarke, director of the department of music at the University of Pennsylvania, gave a lecture on "Words and Music" before the Matinee Musical Club, at the Orpheus Rooms in Philadelphia, March 20.

An artistic interpretation of Tennyson's beautiful poem "Enoch Arden," with Richard Strauss's elaborate musical setting, was given in Cincinnati March 16 by Mathilda Stuebing, reader, and Olive Frank Robertson, pianiste.

Mrs. A. M. Virgil, the well-known pianiste of New York City, is making a comprehensive recital tour of the West. She appeared in Royersford, Pa., on March 17, and in Pottstown on March 19. Both recitals were most successful.

An enjoyable violin recital was given by the pupils of Frederick Hahn March 15 in the Orpheus Club rooms, 1520 Chestnut street, Philadelphia. Domenico Antonio Bove, Mary Dickey and Marie Hoskins disclosed considerable budding talent.

Emanuel Wad, pianist, gave the eleventh Peabody recital, March 16, in Baltimore, presenting an entertaining programme of numbers by Mozart, Grieg, Schumann, Chopin, Coleridge-Taylor, Paderewski and a menuettino of his own composition.

A number of women in Pacific Grove, Cal., have organized "The Pacific Grove Treble Clef Club." Henry H. Lawrence, formerly on the faculty of the Chicago Auditorium Conservatory of Music and Dramatic Art, has been chosen director.

Martha Lindenkohl gave an interesting piano recital before a large audience in the MacReynolds-Koehle Music School in Washington recently. She was assisted by her sister, Josephine Lindenkohl, a talented violiniste, who made a favorable impression.

An interesting feature of the regular Wednesday afternoon concert of the Detroit Conservatory of Music last week was the singing by Mrs. E. W. Haas of two manuscript songs written by Janet W. Daniels and W. W. Ellis, pupils of the conservatory.

George Eugene Eager, of Chicago, has been appointed to succeed T. J. Bluthart to be consul at Barmen, Germany. Mr. Eager has been teaching music in Chicago for twenty years past, and has been particularly successful in discovering prodigies with voices.

The fifth annual convention and festival concert of the American Guild of Banjoists, Mandolinists and Guitarists will be held in Springfield, Mass., on April 4. At least 100 members from Boston, New York, Philadelphia, Buffalo and other cities will participate.

Mr. and Mrs. David Mannes contributed to the success of a chamber music concert given recently in the home of Mr. and Mrs. Fredrick Harris, of Crescent Hill, Mass. Among the offerings on the programme was Cesar Franck's A major Sonata, which was admirably played.

Cecelia Weil, formerly of New York, where she studied under Mme. Devine, and now studying in San Francisco with Mrs. Karl Formes, was heard in solos at Lyric Hall, in the latter city, recently. She sang "The Swallows" and "Still wie die Nacht" in a delightful manner.

G. Arthur Depew, organist and choir director of the First Presbyterian Church, and one of the most prominent musicians of Detroit, has accepted a position as organist and concert director in John Wana-maker's store in New York City and will leave the first of April for that place.

The second of Miss Orvis's series of "Concerts for lovers of music" was given in Huntington-Chambers Hall, Boston, March 17. The soloists were Josephine Knight and Josephine Martine, sopranos; Mrs. Edith McGregor Woods, contralto; Margaret Bishop, violiniste; Amy Bishop, pianiste, and Mrs. Myrtle Morse, pianiste.

Florence Mosher recently presented a programme of Polish music before the Rossini Club, at Portland, Me., comprising folk songs and dances of the regions of Cracow and Warsaw, Chopin's waltzes, mazurkas, nocturnes and ballads, examples of the "Dumka," or melancholy songs, and compositions by Paderewski and Leschetizky.

Georgia Richardson and Elizabeth Johnson, pianistes, of Detroit, will leave for Paris in May to study until September with Wager Swain, with whom many Detroiters have studied. Both are members of the Detroit Conservatory of Music faculty. Miss Richardson is a graduate pupil of the late J. H. Hahn, and this is her fourth season as a teacher at the conservatory.

Mark W. Wilson gave an illustrated reading on "The Theories of Richard Wagner," March 15, in the Spring Garden Institute, Philadelphia. Well selected illustrations were furnished by Mary Gardner, soprano; Mrs. Estelle Stamm Rodgers, alto; George Wilson, tenor; Frederick A. Riemann, basso; William Henry Paul, violinist, and Mrs. H. Lewallen, Natalie Westbeck and Mary McGuckin, pianistes.

Edith Thompson, pianiste, and Ferdinand Jaeger, barytone, combined their talents at a recital in Steintert Hall, Boston, March 20. Miss Thompson played the allegro from Schumann's "Faschingsschwank," D'Indy's valse, two numbers of Debussy and "To a Water Lily" and "Concert Etude," of Edward MacDowell. Mr. Jaeger sang a group of Schumann lieder, songs by Loeffler, Debussy, Hugo Wolf and Richard Strauss.

The Savoy Opera Company, an organization composed of well-known society people of Philadelphia, has decided upon its characters in the opera, "The Gondoliers," to be produced this spring. The cast includes Charles Francis Ward, Robert W. Read, Scott Daly, David B. Miller, Hugh H. Riddle, George Bethune Morrell, Mrs. Anthony Hankey, Mrs. Clarence Bawden, Augustine Houghton, Helen Freedley and Edith Gladys Wilson.

A benefit concert to Edna Gunnar Peterson, was given by the Amateur Musical Club, Chicago, March 15, in the Fine Arts Hall under the patronage of Mr. and Mrs. F. Wight Neumann, that realized \$3,000, a sufficient sum to take the gifted young beneficiary abroad for three years. Mrs. C. C. Custer, the treasurer of the Amateur Club, and the members made this generous donation in the good cause possible. Rudolph Ganz was the assisting artist.

A concert was given in the New Century Drawing Rooms, Philadelphia, on Thursday evening last. The quartette is composed of Sara Richards and Julia Z. Robinson, sopranos, with Bertha Brinker and Katherine Rosenkranz, altos. They were assisted by W. O. Miller, barytone; George F. Letts, violinist, and Frederick Peaks, accompanist. The attendance was good and the whole performance, which was of an exceptionally good character, was much enjoyed.

The pupils of James Stephen Martin gave a most interesting concert at Carnegie Hall, Pittsburgh, on March 13, at which a number of compositions new to Pittsburgh were sung. Those participating were Olive Wheat, soprano; Ella May Duffin, contralto; Edward Vaughan, tenor, and J. Gordon Jones, basso. Among the offerings was a cycle of Greek love songs by Adolph M. Foerster, entitled "Bittersweet," "Kiss Within the Cup," "After the Revel" and "Love Aflame."

A distinguished audience attended the testimonial concert in Washington, March 19, under the patronage of the Baroness von Sternburg, wife of the German Ambassador, to Patience Mori, at the Concordia Lutheran Church. Miss Mori possesses a sweet soprano voice of fine quality, and her numbers were warmly received. She was accompanied by Mrs. Mignon Lamasure, while E. E. Mori presided at the organ. Johannes Miersch, of Berlin, late court violinist to the King of Greece, added greatly to the enjoyment of the afternoon by his selections.

AMONG OUR MUSICIANS

Willibald Lehmann has been engaged as organist by the Central Christian Church, Cincinnati.

Senor Guetary, the noted Spanish tenor, has been engaged to fill a temporary vacancy at San Francisco Xavier Church, Brooklyn.

Katherine I. Bowen, of Middletown, Conn., has been engaged as organiste and musical director of the Hartford Baptist Church Society.

Francis Von Buhl, who recently severed his connections with the Ohio Conservatory of Music, has taken charge of the choir of St. Paul's Methodist Church, in Cincinnati.

Ida G. Wilson, the contralto soloist of the First Baptist Church, of Lowell, Mass., has been obliged to cancel all her concert and recital engagements on account of ill health.

Elliott Schenck, the Wagnerian director of the Savage Grand Opera Company, recently gave an illustrated lecture recital on the Wagnerian music-drama, in Duluth, Minn.

William R. Chapman, the well-known Maine musician, has recovered from illness, and will resume conducting the rehearsals of the Portland Festival chorus.

Neoma O'Brien, a well-known soprano singer of St. Louis, has just returned from Sedalia, Mo., where, for several weeks, she has been taking part in the concerts at St. Patrick's Parish.

William C. Carl has postponed the opening recital of the Lenten series in the old First Presbyterian Church, at Fifth avenue and Twelfth street, New York. The dates are to be announced later.

Lester Bartlett Jones, Director of Music in the University of Chicago, has been giving a series of lectures on "Worship Music." His topic on March 11 was "Church Music in America." The lectures are given in Mandel Hall, at the University.

Adelaide Wilson, the daughter of Francis Wilson, the well-known comedian, who created the famous role of Caddy in "Erminie," is studying at the National Park Seminary near Washington, where she has made a favorable impression with her promising soprano voice.

Mrs. Grace Anderson will soon give a joint recital of piano and song with Miss Harriet Ware at Ardsley Hall. Aside from her classes in piano at her studio, No. 6 West One Hundred and Second street, New York, Mrs. Anderson is coaching several well-known singers.

Frank H. Shepard, of the Shepard School of Music, in Orange, N. J., has been giving an interesting series of lectures before the Music Study Club of Newark, at the home of Frederick H. Smith, Jr., in Mt. Prospect avenue. The subject of the first discourse was "The Growth of Music."

Mrs. Ivy Herriot Shade, daughter of D. W. Herriot, in Indiana, and a niece of Representative Overstreet, who is a singer of considerable reputation, has been confined to a hospital in Washington. It is expected that she will soon be able to return to her home to resume her professional career.

Philip Scantling has been engaged as tenor soloist in the choir of the New York Avenue Presbyterian Church, Washington. His duties will begin there on the first Sunday of April. He will succeed Howard Butterworth, who has held this position for some time, but was obliged to take a rest on account of ill-health.

John Barnes Wells, who has so acceptably filled the position of tenor in the quartette of the Munn Avenue Presbyterian Church, East Orange, N. J., during the last five years, has been regrettably released by the music committee from his contract to sing there for another year after May 1 next, and will take Glenn Hall's position in the choir connected with a prominent Fifth avenue, New York, church. As Mr. Wells's successor, the music committee have engaged Berrick von Norden, a talented tenor residing in New York.

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WHERE THEY ARE.

I. INDIVIDUALS.

Bauer, Harold—Loudon G. Charlton, manager. New York, March 24; Boston, March 27 and 28.
Bispham, David—Loudon G. Charlton, manager. Dallas, Tex., March 27; Austin, March 29; Galveston, March 30; Houston, March 31.
Blauvelt, Lillian—Baltimore, March 24; Newark, N. J., March 26-31.
Campanari, Leandro—Boston, March 27; Lexington, Ky., March 29; Cincinnati, March 30.
Chase, Mary Wood—Chicago, March 26.
Clark, Charles W.—Chicago, March 25 and 28.
Cole, Kelley—Loudon G. Charlton, manager. Dallas, Tex., March 27; Austin, March 29; Galveston, March 30; Houston, March 31.
Cottlow, Augusta—Kansas City, March 26; Lawrence, Kan., March 28.
Dixon, Alfred—Ridgewood, N. J., March 27.
De Moss, Mary Hissem—New York, March 24; Boston, March 30 and 31.
Dolmetsch, Arnold—Boston, March 30.
Gadski, Johanna—Loudon G. Charlton, manager. Indianapolis, March 26; Butte, Mont., March 27; Chicago, March 29 and 30.
Gallico, Paola—Boston, March 27.
Ganz, Rudolph—Boston, March 24 and 26.
Gerardy, Jean—New York, March 25; Providence, R. I., March 27.
Homan, Mary Elizabeth—Cincinnati, March 29.
Jones, Lester Bartlett—Wichita, Kan., March 26; Emporia, Kan., March 30.
Lhevinne, Josef—Chicago, March 29.
Maconda, Charlotte—Toronto, March 27.
Mannes, David—New York, March 25.
Manning, John C.—Boston, March 28.
Mantelli, Mme.—Birmingham, Ala., March 24; Memphis, Tenn., March 26 and 27; Nashville, March 28; Louisville, March 29.
Marteau, Henri—New York, March 25; Providence, R. I., March 27.
Nordica, Lillian—Asheville, N. C., March 26.
Page, J. R.—Toronto, March 27.
Proctor, George—Worcester, Mass., March 26.
Rio, Anita—J. Armour Galloway, manager. Lynn, Mass., March 26; Schenectady, N. Y., March 27; New York, March 31.
Samaroff, Mme. Olga—Washington, March 26.
Scheff, Fritz—C. B. Dillingham, manager. New York, Knickerbocker Theatre, Dec. 25, indefinitely.
Shotwell-Piper, Mme.—Loudon G. Charlton, manager. Dallas, Tex., March 27; Austin, Tex., March 29; Galveston, March 30; Houston, March 31.
Singer, Elvin—Detroit, March 28.
Spencer, Janet—St. Paul, Minn., March 29.
Szumowska, Mme.—Reading, Mass., March 28; Boston, March 31.
Van Hoose, Ellison—Loudon G. Charlton, manager. Minneapolis, March 27; St. Paul, Minn., March 29.
Van Yox, Theodore—Yonkers, March 25.
Virgil, Mrs. A. M.—Wheeling, W. Va., March 26.
Walker, Julian—St. Paul, Minn., March 29.
Yerrinton, Ellen—Boston, March 28.

II. ORCHESTRAS AND BANDS.

Adamowski Trio—Boston, March 31.
Boston Symphony Orchestra—Boston, March 24, 30 and 31.
Cincinnati Symphony Orchestra—Cincinnati, March 24 and 29.
Creator's Band—Howard Pew, manager. London, England, to April 22.
Flonzaley Quartette—New York, March 28.
Hahn String Quartette—Philadelphia, March 26.
Hoffman String Quartette—Boston, March 24.
Indianapolis Symphony Orchestra—Indianapolis, March 26.
Kneisel Quartette—New York, March 27.
Liederkrantz Orchestra—New York, March 24.
Mendelssohn Trio—New York, March 27.
New York Philharmonic Society—New York, March 24.
New York Symphony Orchestra—New York, March 25.
Margulies Trio—Boston, March 25.
Springfield Sextette Club—Springfield, Mass., March 28.
Sousa's Band—Des Moines, March 25; Cedar Rapids, Ia., March 26; Clinton, Ia., March 27; Battle Creek, Mich., March 28; Saginaw, Mich., March 29; Ann Arbor, Mich., March 30; Toronto, March 31.
Theodore Thomas Orchestra—Chicago, March 26 and 28.
University of California Symphony Orchestra—Berkeley, Cal., March 29.
Volpe Symphony Orchestra—New York, March 29.
Young People's Symphony Orchestra—New York, March 31.

III. OPERATIC ORGANIZATIONS.

English Grand Opera—Henry W. Savage, director. Lincoln, Neb., March 26; St. Joseph, Mo., March 27 and 28; Kansas City, March 29-31.
Fantana—Shubert Bros., managers. Buffalo, March 24.
Happyland—Shubert Bros., managers. New York, Casino, March 12-April 7.
Mme. Mantelli English Grand Opera Co.—F. De Angelis, manager. Memphis, Tenn., March 26 and 27; Nashville, March 28; Louisville, March 29-31.
Mexicana—Shubert Bros., managers. New York, Lyric Theatre, indefinite.
Moonshine—Daniel V. Arthur, manager. Montgomery, Ala., March 26; Birmingham, March 27; Atlanta, March 28 and 29; Chattanooga, March 30; Nashville, March 31.
The Prince of Pilsen—Henry W. Savage, manager. Brooklyn, N. Y., March 26-31.
Tivoli Opera Co.—San Francisco, indefinite.
Woodland—Henry W. Savage, manager. Cleveland, March 26-31.
Wonderland—Newark, N. J., March 24.

DATES AHEAD.

March 25

New York Symphony Orchestra, with Henri Marteau and Jean Gerardy, soloists, Carnegie Hall, New York.
 Mr. and Mrs. David Mannes, recital, New York.
 Sousa's Band, Des Moines, Ia.
 Theodore Van Yox, song recital, Yonkers, N. Y.
 Margulies Trio, at Sunday Chickering Concert, Boston.
 Charles W. Clark, song recital, Chicago.

March 26

Indianapolis Symphony Orchestra, Mme. Gadski, soloist, Indianapolis.
 Mme. Olga Samaroff, piano recital, Washington.
 Rudolph Ganz, piano recital, Boston.
 Sousa's Band, What Cheer, Ia., matinee; Cedar Rapids, Ia., evening.
 Hahn String Quartette, concert, Philadelphia.
 Mme. Mantelli Opera Co., Memphis, Tenn.
 George Proctor, piano recital, Worcester, Mass.
 Augusta Cottlow, piano recital, Kansas City, Mo.
 Mme. Lillian Nordica, song recital, Asheville, N. C.
 Lester Bartlett Jones, recital, Wichita, Kan.
 Theodore Thomas Orchestra, Mary Wood Chase, soloist, Chicago.
 Anita Rio, song recital, Lynn, Mass.

March 27

Mme. Shotwell-Piper, Kelley Cole, and David Bispham, concert, Dallas, Tex.
 Sousa's Band, Maquoketa, Ia., matinee; Clinton, Ia., evening.
 Ellison Van Hoose, in concert, Minneapolis.
 Kneisel Quartette, Mendelssohn Hall, New York.
 Mme. Mantelli Opera Co., Memphis, Tenn.
 Henri Marteau and Jean Gerardy, concert, Providence, D. I.
 Mendelssohn Trio, Hotel Majestic, New York.
 Alfred Dixon, in concert, Ridgewood, N. J.
 People's Choral Union, J. R. Page, barytone, and Charlotte Maconda, soloists, Toronto.
 Anita Rio, song recital, Schenectady, N. Y.
 Harold Bauer, piano recital, Boston.
 Leandro Campanari, violin, and Paola Gallico, piano, Boston.

March 28

Germania Club, of Chicago, with Charles W. Clark, barytone, and Theodore Thomas Orchestra, Chicago.
 Sousa's Band, Goshen, Ia., matinee; Battle Creek, Mich., evening.
 Mme. Mantelli Opera Co., Nashville, Tenn.
 Edith Yerrinton, piano recital, Boston.
 Musical Art Society Concert, Springfield, Mass.
 Elvin Singer, musicale, Detroit, Mich.
 Chaminade Club concert, Philadelphia.
 Flonzaley String Quartette, Mendelssohn Hall, New York.
 John C. Manning, recital, Boston.
 Harold Bauer, piano recital, Boston.
 Mme. Antoinette Szumowska, piano recital, Reading, Mass.
 Augusta Cottlow, piano recital, Lawrence, Kan.

March 29

Volpe Symphony Orchestra, Carnegie Hall, New York.
 Mary Elizabeth Homan, piano recital, Cincinnati.
 Cincinnati Symphony Orchestra, Cincinnati.

Mme. Shotwell-Piper, Kelley Cole, and David Bispham, concert, Austin, Tex.
 St. Paul Choral Club concert, with Ellison Van Hoose, Julian Walker, and Janet Spencer, soloists.
 Josef Lhevinne, piano recital, Chicago.
 University of California Symphony Orchestra, Berkeley, Cal.
 Mme. Mantelli Opera Co., Louisville, Ky.
 Sousa's Band, Bay City, Mich., matinee; Saginaw, evening.
 Leandro Campanari, violin recital, Lexington, Ky.

March 30

Mme. Shotwell-Piper, Kelley Cole, and David Bispham, concert, Galveston, Tex.
 Mme. Gadski, song recital, Chicago.
 Choral Art Society concert, Arnold Dolmetsch, soloist, Boston.
 Leandro Campanari, violin recital, Cincinnati.
 Boston Symphony Orchestra, Mary Hissem-de Moss, soloist, Boston.
 Lester Bartlett Jones, recital, Emporia, Kan.
 Sousa's Band, Detroit, matinee; Ann Arbor, evening.

March 31

Young People's Symphony concert, Carnegie Hall, New York.
 Mme. Shotwell-Piper, Kelley Cole, and David Bispham, concert, Houston, Tex.
 Mme. Gadski, song recital, Chicago.
 Sousa's Band, Toronto, matinee and evening.
 Mme. Antoinette Szumowska, piano recital, Boston.
 Boston Symphony Orchestra, Boston.
 Anita Rio, song recital, New York.

April 1

Boston Symphony Orchestra, Symphony Hall, Boston.
 Emil Paur and Rudolph Ganz, two-piano recital, Josef Lhevinne, piano recital, Chicago.
 Anita Rio, song recital, Lowell, Mass.

April 2

Russian Symphony Orchestra, (New Music Society), Maud Powell, violinist, soloist, Carnegie Hall, New York.
 Mme. Mantelli Opera Co., Evansville, Ind.
 Cecilia Society, Anita Rio, soloist, Boston.
 Alfred De Voto, recital, Milton, Mass.
 Augusta Cottlow, piano recital, St. Joseph, Mo.
 Mme. Shotwell-Piper, David Bispham, Katherine Fisk and Kelley Cole, in concert, Beaumont, Tex.

April 3

New York Oratorio Society, "Samson and Delilah"; Janet Spencer, Ben Davies and M. Borde, soloists, Carnegie Hall, New York.
 Loring Club concert, San Francisco, Cal.
 Mme. Mantelli Opera Co., Terra Haute, Ind.
 Olive Mead Quartette, Mendelssohn Hall, New York.
 Cecilia Society, Symphony Hall, Boston.
 Choral Art Society, "Stabat Mater," Brooklyn.
 Mme. Shotwell-Piper, David Bispham, Katherine Fisk and Kelley Cole, in concert, Shreveport, La.

April 4

Apollo Club, Mary Hissem-de Moss, soloist, Boston.
 Mme. Mantelli Opera Co., Frankford, Ind.
 Albert Von Doenhoff, piano recital, Mendelssohn Hall, New York.
 Edith Thompson, recital, Salem, Mass.
 Mme. Shotwell-Piper, David Bispham, Katherine Fisk and Kelley Cole, in concert, Little Rock, Ark.
 Ernest Gamble Concert Co., Vineland, N. J.

April 5

Mme. Mantelli Opera Co., Lafayette, Ind.
 Jessie MacLachlin, song recital, Buffalo.
 Women's String Orchestra, Mendelssohn Hall, New York.

April 6

Cincinnati Symphony Orchestra, Ben Davies, soloist, Cincinnati.
 Ernest Gamble Concert Co., Philadelphia.
 Lynn Mass., Oratorio Society, "The Seasons," Mary Hissem-de Moss, Glenn Hall, L. B. Merrill and Boston Festival Orchestra, Lynn, Mass.
 Mme. Mantelli Opera Co., Kokoma, Ind.
 Augusta Cottlow, piano recital, Clinton, Ia.
 Emilio de Gogorza, song recital, Boston.
 Kneisel Quartette, Corning, N. Y.
 Mme. Gadski, song recital, Milwaukee.
 David Bispham, Pine Bluff, Ark.
 Anita Rio, song recital, Worcester, Mass.
 Boston Symphony Orchestra, Boston, Mass.

April 7

Russian Symphony Orchestra, Carnegie Hall, New York.
 Cincinnati Symphony Orchestra, Cincinnati.
 Mme. Mantelli Opera Co., Marion, Ind.
 Sarah Sokolsky, piano recital, Mendelssohn Hall, New York.
 Mme. Gadski, song recital, Rockford, Ill.
 Boston Symphony Orchestra, Boston.

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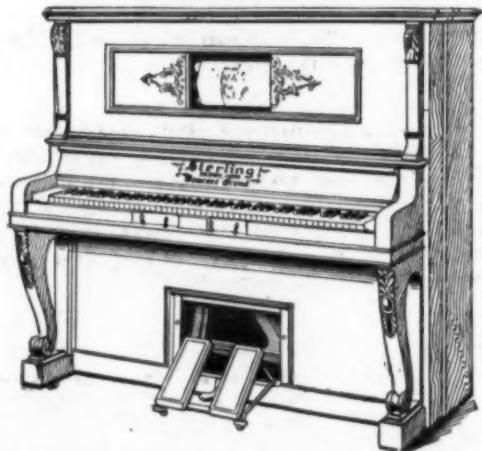
Josef Hofmann Here.

Josef Hofmann, the pianist, and his wife, who was formerly Mrs. George Peabody Eustis, arrived March 14 from Berlin on the Hamburg-American liner, "Bluecher." They have come to get possession of Mrs. Hofmann's six-year-old child, George Peabody Eustis, Jr., who was carried off by her former husband from Venice recently and brought over here about three weeks ago.

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 They shiver up the mountain solitude,
 The wild beasts stand and wonder at the strange, unearthly sound,
 And e'en the echoes seem in frightened mood.
 When Phyllis sings the birdies fly away in sore affright,
 And even I am thrilled from head to toe—
 That voice would put a German band to wild, impetuous flight,
 For Phyllis is a pack-mule, don't you know.
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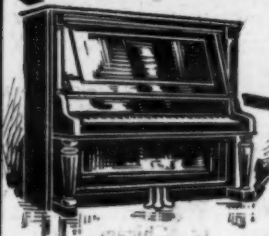
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